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CIVILIZATION

An Appreciation of the

VICTORIES *of* SCHOLARSHIP SCIENCE AND ART

BROWN LANDONE
Editor-in-Chief

DUDLEY M. HOLMAN
WILLIAM H. TOLMAN, PH. D.
Assistant Editors

W. L. HUBBARD
ROBERT FERRARI, M. A.
Associate Editors

LORADO TAFT
JOHN H. WIGMORE, L. L. D.
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THE MADONNA AND CHILD

Albrecht Dürer

1471-1528

The Altman Collection

Metropolitan Museum. New York

The old masters combined many of the fundamentals of composition in a single painting. We have stability here, finished by the triangular outline of the group, while the curved contours of the individual faces give the softness and sense of delicacy, necessary to the subject.

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AND ART

APPRECIATION

BROWN LANDONE
EDITOR-IN-CHIEF

IRVING SQUIRE
New York

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Contents

An Appreciation of European Culture and Art
Brown Landone 1
How to Understand Art—Its Simplicity 10
How to Recognize the Feeling of Life in Art. 19
How Inaction or Death Is Suggested to You.. 25
How to Determine Strength and Beauty in Art. 32
How to Understand "Idealization" in Art.... 39
How to Determine Balance of Weight and Action in Art 44
The Balance of Movement 51
How to Judge "Composition" in Art..... 61
How to Tell Stories About Art.....
Brown Landone 71
How to Enact Art.....Brown Landone 82
Lorado Taft.....Brown Landone 88
French Art the Language of the Civilized World
Lorado Taft, L.H.D. 90
John Henry Wigmore.....Brown Landone 98
The Seamless Web of Our Legal History.....
John H. Wigmore, LL.D. 100
Dudley M. Holman.....Brown Landone 114

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CONTENTS

Protection of Man in Industry.....
Dudley M. Holman, M.A. 117
Robert Ferrari.....Brown Landone 143
European Contributions to Criminology.....
Robert Ferrari, M.A. 145
William H. Tolman.....Brown Landone 163
Our Indebtedness in Sociology.....
William H. Tolman, M.A., Ph.D. 167
John Horace McFarland.....Brown Landone 208
Our Debt to European City Planning.....
J. Horace McFarland 210
Daniel Jordan .....Brown Landone 213
Origins of European Literatures.....
Daniel Jordan, M.A. 215
Edmund Janes James.....Brown Landone 221
Our Indebtedness to the Culture of Many Lands
Edmund Janes James, A.M., Ph.D., LL.D. 224
Mrs. Robert H. Tate.....Brown Landone 228
An Appreciation of the Sources of Our Child
Welfare Work.....Mrs. Robert H. Tate 230
Adelaide Steele Baylor.....Brown Landone 237
Our Educational Inheritance..A. Steele Baylor 239

Digitized by Google

Illustrations

The Madonna and Child.....Frontispiece
Amour 1
Ecce Homo 6
St. Genevieve Keeping Guard Over Paris..... 13
Harp of the Winds 20
The Horses of Achilles 26
Dante and Virgil..... 31
Pieta 34
Christ Supported..... 39
Aux Morts..... 45
Daniel Is Cast Into the Lions' Den..... 52
The Levite's Concubine..... 59
Salome 63
The Boy with the Torn Hat..... 66
Saint Stephen 70
Bacchus and Ariadne..... 76
Saint Barbara..... 85
A Young Dutch Woman..... 89
The Cornfield 94
An Old Clearing..... 99
Apollo Belvedere 104

Digitized by Google

ILLUSTRATIONS

Pediment Sculptures of Ægina Temple.....109
The Discobolus 116
The Rape of Polissena.....121
Moses 126
The Child John the Baptist 131
Theodore Duret 136
Henry Irving as Philip II of Spain.....141
Leading the Life in the West.....148
Lincoln 153
The Winged Victory of Samothrace.....158
Pantheon Paintings 163
The Children of the Shell.....168
Caritas 173
So That He Set the Royal Crown Upon Her....180
Sistine Madonna.....185
Christopher Columbus.....190
The Bashful Suitor.....195
The Jolly Company.....200
Betrothal of Saint Catherine.....205
The Holy Family 212
The Virgin Enthroned.....217
The Storm 222
Landscape 227
Venus with Sea Nymphs and Cupids.....232

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AMOUR

Blondat

This portrayal of love, Cupid, is very different from the conventional representation. It almost seems misnamed, unless one interprets love as Blondat seems here to interpret it, as life. In all other painting and sculpture, love is represented by figures embodying curved lines. In Amour one finds truly a symbol of life. This is due to the vital vertical line of the torso and arms.

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An Appreciation of European Culture and Art

By Brown Landone

A PERSPECTIVE view of life and civilization leads one to appreciate more fully the immensity and the richness of the inheritance Europe has bequeathed us, and to recognize more clearly how small a part we ourselves have played in the making of the history of the world.

"If the history of the world were to stop to-day," writes Dr. Edmund James, "I suppose the place assigned to the American people in a volume of a thousand pages would hardly be more than a page or two at the end of the volume. The contributions we have thus far made to human civilization are, of course, comparatively few. Everything else and the initiation of most of what we have done, we owe to Europe.

Taking this perspective view, one understands the value of the material conquests of early man culminating in the Dawn of Magnificence in

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Egypt, Assyria and Persia; one appreciates the century long efforts of the Greeks and Romans in their Pursuit of Perfection, ultimately rewarded by perfection of body among the Greeks, and perfection of law and organization among the Romans; yet one realizes that material magnificence and perfection of body and organized law were ultimately broken down, because no spiritual idealism pervaded and sustained them; one understands why civilization was compelled to undergo the many changes and modifications of the Period of Adjustment, for it was necessary that the form derived from Byzantium and from the countries of classic times be carried to Western Europe and there developed and idealized; one feels the necessity of the adjustment,—of producing a civilization which, though less magnificent and less perfect in form, should be vitalized by the virility of the Celts, the Teutons and the Franks, and spiritualized by Christian thought and idealism.

Thus one approaches the Renaissance—the time of intellectual awakening, mass Christianity giving way to individual Christianity; men beginning to recognize their relations to one another, their individual rights, and to demand a realization of national individuality

These ideals once established as realities, all forms of culture—philosophy, learning, science, literature, architecture, art, sculpture, and music—

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developed apace, culminating in the Age of Attainment in the Land of the French.

But if one does not understand the values of perspective, one misjudges—assuming the nearer objects to be larger, or nearer conditions to be more important, than those farther away.

England being near to us, in history, race and language, our great indebtedness to her peoples is readily recognized. Speaking the same language, it has been easier to read her literature, law, philosophy and works of science; being of the same race it has been easier to understand her institutions of government and her individual and racial ideals.

The very foundation of our life—our personal ideals, our national consciousness, our system of law, our literature—have been essentially dependent upon and have grown out of that which England has evolved and developed.

In the same way we recognize our great indebtedness to the science and industry of Germany, because Germany also is placed in the foreground of the painting of history. One out of every ten of our entire population is of Germanic blood. As a consequence, the German language had a prominent place in our schools long before other modern foreign languages were recognized as of value.

Ten years ago there were comparatively few Americans who knew Italian or French, and

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until the last few years Italy and France had not opened their universities to American students; hence our professors, going abroad, studied in England and Germany, because the schools there were open to them and because all knew the English language and many knew the German language.

For twenty years our professors returning from abroad have taught appreciation of the nations in which they studied. Thus England and Germany have been brought very near to us and hence we are not so ignorant of that debt as we are regarding what we owe to other European nations.

We are ignorant especially of the sources of English and German culture, for even they could not have passed on the treasures of time to us had not the learning and science and art of other ages and nations been preserved and developed for them by the Latin races during the Period of Adjustment.

If one gazes at a Japanese work of art in which the tree in the foreground is six times as high as the mountain far away, one does not conclude that a tree is larger than a mountain; one does not misjudge, because one knows the law of perspective in vision.

Let us learn the perspective of history and civilization, so that we shall not conclude, merely because England and Germany are nearer to us in race and language, that we owe greater apprecia-

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tion to their culture than we owe to the culture of Italy and France, which from our viewpoint are farther back in the historic picture.

How few in America think of our indebtedness to Italy! How few realize that all the nations of the western world are in debt to her for many advances of the last few centuries!

Italy has been the teacher of the world, in mathematics—astronomy and all other advanced branches of the subject; in architecture—concrete construction and engineering; in physical sciences —electricity and wireless; in mental sciences—psychology and practical educational methods; in the social sciences — co-operative movements, housing betterment, and criminology; in law, for out of Italy came law, adopted, adapted and augmented by the Germanic peoples, and ultimately formulated by the English, and then transmitted to us; in music—song, opera, orchestration and composition; in literature—not only style, but subject matter as well; the ideals and legends which later were woven into the literatures of France and England and Germany.

One has but to review the dramas of Shakespeare to see how much of Italian thought and influence were worked into them; even the legends and stories of King Arthur, supposed to have originated among Celtic people in northern France, have now been traced farther back in his-

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tory to northern Italy; after a multitude of changes, after being adapted through the centuries to the varying habits and customs and ideals of the different lands in which they were sung, they were ultimately embodied in English literature.

In music Italy has been the master of the world; even the great German school of music owes its inspiration, its refinement, its taste and its training to Italian music and Italian masters. Haydn became the "master of symphony" under the famous Italian master, Porpora; and J. S. Bach's work is characteristic because of his accurate study and long experience in handling the forms of the Italian concerto and the French overture; Handel's early development was Italian and it made him essentially an Italian musician; Gluck learned his technique from Samartini and Mozart learned from Palestrina the art of inexhaustibly stretching out musical compositions to include everything that came within his range; in his vast extension of the range of musical exposition, Beethoven's art was largely due to the French and the influences of the French Revolution.

Does the American realize that even to-day the great European scientists go to Italy to acquire what they in turn pass on to us? Italy has the most advanced work in psychology and education, the most advanced mathematicians, the greatest civil and electrical engineers, and in advance of

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ECCE HOMO

Guérin

The idea of spiritual life is communicated by the three long, straight, vertical lines of the drapery, extending unbroken from the base of the figure to the shoulders, and two of the vertical lines from the base extend to the very top of the head. Even if the face were covered one would recognize by the strong vertical lines alone, the consciousness of spiritual life, the willingness to give up the physical form.

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modern law and in criminology the Italians lead the world—many years in advance of other nations.

But the Age of Attainment reached its culmination in France. In France the threads of the cultures and civilizations of former ages were drawn together and woven into a composite whole. For centuries, the students of all nations centered in Paris.

France has given to the world, Bichat, Sequard, Cuvier, Lamarck, Pasteur, Réaumur, the Curies, Dumas, Gerhardt, Laurent, Wurtz, Ampère, Becquerel, Carnot, Fourier, Fénelon, Renan, Bourget, LaFontaine, Rousseau, Voltaire, Hugo, Gautier, Molière, Racine, Sardou, Balzac, Richepin, Rostand, Maupassant, Séguin, Descartes, Laplace, Pascal.

France is the intellect of civilization; it is the heart of the world of art!

And Art is, after all, the truest test of civilization, — because literature, painting, sculpture, music and architecture have been and are the only means by which one age or one epoch of civilization has transmitted or can transmit its culture to succeeding ages.

Archæologists are now agreed that the Egyptians must have had extensive knowledge of chemistry, as evidenced by their embalming; must have understood and applied the laws of mechanics to build the pyramids; and many archælogists even assert that there is sufficient evidence to prove the

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Egyptians were well acquainted with the science of electricity. But none of this was handed down to succeeding ages. All that has come from them to us has come to us through their art; their architecture, the pyramids and the great temples; their sculpture, and their carved decorations.

Practically all that has come to us from the civilization of Greece is its art; its dramas, its orations, its epics, its sculpture and its architecture; and they were preserved because they were works of art. Even the works of the Greeks in mathematics were preserved in the monasteries during that serious period of adjustment only because of the art instinct of the Christian fathers, the monks of the monasteries. How much we have lost of Greek science and thought no one can estimate; that which was preserved, as well as that which was preserved of Roman literature—verse, oration, law, and commentary—was preserved because the manuscripts had been beautifully decorated.

And what have we of the early Italian civilization, except their works of art—their literature, their architecture, their painting, their sculpture?

Art, then, is the real criterion of civilization; because it is essentially the doing, and because it is the only means by which civilization can be preserved and carried on; it is the only means by which our present civilization can be carried on to the future ages.

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Every skyscraper in the cities of San Francisco, Chicago and New York may be nothing but dust five thousand years hence; such buildings may not then exist, but future ages will have records of those buildings in art models, etchings, engravings and paintings.

Art is the test of civilization; it is necessary that one understand it more fully and appreciate it more truly.

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How to Understand Art—Its Simplicity

IT is easy for you to understand art—it is very easy, for art is simple; art is very simple.

Art is simple because art is great. Its simplicity makes it great; its greatness makes its simple.

It is difficult to understand some paintings, some sculptures, some music, because they are not art. They are near-art only.

Great art is understood easily because it represents life. It communicates something to you and it communicates something definite,—to you, to the critic of art, to the connoisseur, to the professor of the university, and to the untutored peasant as well.

True art is universal, not personal. Being universal everyone can understand it. When a man nods his head, you understand that he means "yes." When he shakes his head, you understand that he means "no." The greatest scholar in the world understands this, and so does the most unlearned

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man,—even the savage and the barbarian. Art is just as simple and just as easy to understand, because its laws are universal and are laws of life. You already know what they signify just as you know that the nod of the head means "yes," and that the shake of the head means "no." If, however, a university professor answers a question in such a way that you cannot tell whether he means "yes" or whether he means "no," because of the multitude of words he uses, the foreign phrases he uses, and the use of extraordinary words not known generally, you have difficulty in understanding. Even if his reply is written, it is not literary art, although it is grammatically expressed by a multitude of words, a blending of phrases from various languages, and by expressions not heard ordinarily.

A painting or a sculpture is not art even though it tries to communicate its message in a multitude of ways, by many combinations and blendings of lines and forms, shades, tints, "values" and "atmospheres," and by the use of perfect technique.

Although art is easily understood, "attempts at being art" are understood with difficulty. If you do not discriminate between the flowers and the weeds you have no opportunity to appreciate the beauty of the flowers. If you do no. discriminate between art and near-art, you continue unable to appreciate the value and beauty of art.

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There is an idea general in America that art can be understood only by artists and super-cultured individuals. This is due to our newness. True art is great and therefore rare. America, being young, has not had time enough to accumulate a sufficient number of great art works to make art general among our people. They are found only in private galleries, or in a few of our museums. But we have had a multitude of works of near-art; consequently the mass of our people have not had an opportunity of seeing enough true art to recognize its greatness, its simplicity. As near-art is always confusing, it gives the impression that it is difficult of understanding.

That you may be able to understand true art,—to realize how simple it is, and consequently to appreciate its value and beauty,—to enjoy it,—I add a brief presentation of those principles of art that I have classified during many years of study—principles and laws essential to all art that is great. I do this with the hope that my fellow-citizens—men who have been immersed in business and women who have been concerned largely with other matters—that men and women who have not had the opportunity of traveling abroad and knowing the art of foreign countries, may learn how to understand it, how to value it, how to pass judgment upon it,—and above all, how to enjoy it.

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ST. GENEVIEVE KEEPING GUARD OVER

Chavannes

Chavannes communicates the feeling of spiritual power by numerous straight, vertical lines of which one is almost unaware, but which, nevertheless, impress one with the consciousness of spiritual life and divine power. And this is great art—making one feel the value of the lines without forcing them upon one's consciousness.

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It is indeed strange that I should undertake this task of explaining the basic principles—the science—the simplicity of art, for it is probable that no American, child or young man, ever felt less desire to learn how to understand it appreciatively than did I. This lack of desire to know anything about art—almost detestation of it—was the result of being "dragged by the hand" through the galleries of Italy, France and Germany, as a semi-invalid child. We visited the galleries merely because it was a pleasure, an exceptional opportunity, for my nurse and governess to see the masterpieces of Europe while educating me!

Viewing scores and hundreds of Madonnas became as tiresome to me and received about as much of my attention as the telegraph poles that whirled by our train window as we traveled from place to place; churches and cathedrals seemed as much alike as the Madonnas.

Nevertheless, certain buildings—the Coliseum, the Cathedral of Milan and the Cathedral at Amiens, the Dome of the Hotel des Invalides, the Royal Palace at Madrid, the Alhambra, the Escorial—did appeal strongly to me, although I did not understand then why they did so. And certain works of art—The Winged Victory, the Laocoön group, and the sculptures of Michelangelo—would have held me for hours, had it not been that each time I was hurried on to see "something else."

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Once as I stood entranced before the wonderful Laocoön group, I heard the governess whisper to a lady with her: "I must not allow him to stand so long before Laocoön, it's too horrible for a child's mind." And I remember I protested as I was pulled away: "It's not horrible! It's splendid; it all stands together, and it doesn't need a marble post to hold it up, as that horse you like so well does."

That, I presume, was my first unconscious appreciation of the law of balance; and as I look back, it seems to be the beginning in my mind of the vague idea that there was a science of art.

It was only later in life, after extensive study of sociology and psychology, that I came to understand art to be the interpretation of life, either of the ideals of the individual or of the ideals of a people. And it was only after I had proved art to be based upon laws as definite and concrete as the laws of mathematics that I began to realize how easily others might be taught to appreciate and enjoy it.

And since the essential principles of art are few and simple, you can easily learn to judge art, to distinguish between art and near-art.

First, you must decide what true art is.

There are, at present, many grotesque works of futurists, cubists, and impressionists; these works are based upon the assumption that art is

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expression. If this were true, art would be very personal, and very selfish. Self-expression is of minor importance. Although the artist has the innate right to express himself—that is his selfish right,—he also has an innate duty to communicate something to his fellow men.

True art is communication! The boy with St. Vitus dance expresses something, but communicates nothing.

Since true art is communication, it is universal. It stands the test of all classes of people; it stands the test of all ages.

If, on a Sunday, you visit the galleries of France, or Italy, or Spain, you find workingmen and peasants, art students and those who are not art students, great artists, great scientists, connoisseurs, littérateurs, and men of state, before each masterpiece, each and all held by the message of the masterpiece.

True art communicates something to each individual, cultured or uncultured, because the artist, either consciously or unconsciously, followed certain universal laws,—otherwise the work would not be a true art. Other paintings and sculptures—attempts at art, or works of near-art—attract only the few, or individuals of a certain class or degree of training.

You can easily learn to understand and appreciate these laws, to love art, because the prin-

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ciples and laws are as universal as the principles of human action. And laws of action are recognized by the uneducated as readily as by the cultured, often more readily. Expertness of technique is recognized by the trained mind only, but technique is not art, any more than the perfectly manicured fingernail is the man.

If you study art as communication, all art becomes concrete, understandable, and enjoyable to all classes of people, even to the child.

Does not the child but a few years old know the difference, although no word is spoken, between the negative shake of the head which means "no" and the affirmative nod of the head, which means "yes."

Action in a horizontal line always indicates negation, or death to an idea or a condition; while action in a vertical line—up and down—always signifies affirmation or life.

These are two basic laws of art. If you understand them in real life, you can understand them in art.

And the business man can understand art. When he finds his ten-year-old son stretched over a couch, muscles relaxed, head hanging back over the edge as though he were dead, does not the business man know there is something emphatically incongruous, definitely false in the attempted assumption of an attitude of sleep or death, if one of the

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boy's arms stands straight up in the air with the hand vitalized and the first finger pointed heavenward?

This vertical arm is a contradiction of all the lines of passivity or death; it indicates life. Recognition of this incongruity indicates ability to understand that the attitude of the boy indicates neither life nor death, but a confusing contradiction of the two; it indicates ability to judge when art is good and when it is faulty; capacity to understand, appreciate and enjoy art. You, then, may know and value art, if you understand laws of human action, and if you recognize those laws as applied in art.

Expert knowledge of design, light and shade, and color, and an understanding of the differing viewpoints of artists, art critics and connoisseurs, regarding "atmosphere," "feeling," individuality, and truth in art, is not necessary in order to be able to judge what is good art, and to enjoy it.

But it is necessary to understand how the picture or sculpture is built up, to understand mass, lines, the factor of perspective and the laws of balance, both of weight and action. It is just as necessary to know these to enjoy art as it is to know that an automobile must run on its wheels instead of on its side, in order to get pleasure out of its use.

Ability to discriminate and name the exact shade of color of the body of the car is not neces-

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sary in judging the value of an automobile; neither is it necessary to know the technique of the application of the color, the technique of the design, or the way in which the hood was pressed into shape. These are not essentials.

So in art, a knowledge of color, shade and tint, even of technique, is not essential. Even these factors are not essential to great art. They may be present or they may be lacking. They are valuable adjuncts, but not necessary. Some of the greatest works of art show poor technique; some of the greatest paintings have little color.

The significance of lines, mass, perspective and composition, however, are essential. They are all-important in sculpture; and in true painting—even though the picture has no coloring at all—they are essential.

Moreover, they can be understood by every man, woman and child; they can be definitely illustrated by lined reproductions of great works of art; while an appreciative study of variations in light and shade, the harmony and contrasts and complements of colors, are not so easily perceived unless the student's eye naturally distinguishes them or has been trained to distinguish them.

The first law of art is the law of life, and its true representation.

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How to Recognize the Feeling of Life in Art

Illustrated by

AMOUR
Blondat

ECCE HOMO
Guérin

ST. GENEVIEVE KEEPING GUARD OVER PARIS
Chavannes.

THE HARP OF THE WINDS
Martin

THE HORSES OF ACHILLLES
Regnault

DANTE AND VIRGIL
Corot

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How to Recognize the Feeling of Life in Art

CERTAIN paintings and sculptures give you the impression of being lifeless, dead, even though the design is good, the coloring exquisite, and the technique expert.

Life principle is symbolized in life and suggested in painting or in sculpture by that which stands up—by that which embodies the vertical line.

This is a law of nature; the living tree stands; the uprooted dead tree lies in a horizontal line; the living flower stands up; as it begins to die, even as it suffers from heat and lack of moisture, it loses something of its upright attitude. Every upright or near vertical position of plant, animal and man indicates virility or life; every recumbent attitude indicates passivity or death.

Life lines are embodied in figures, in groups, in drapery, in trees, in mountains, and even in the general lines of a painting.

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HARP OF THE WINDS

Martin

The Metropolitan Museum, New York

This painting is infused with a feeling of quiet life by means of the trees which stand up vertically on the farther side of the water, and by means of the vertical reflection of the trees in the water. All the remaining parts of the painting indicate passivity. Even the little village in the background has no element of life! If one covers that part which includes the trees and their reflection in the water, the feeling of life is taken out of the painting.

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Amour, by Blondat, is an attempted portrayal of love (Amour), yet it is very different from the conventional representation of Cupid. It is misnamed, unless one interpret love as Blondat here seems to interpret it, as life. In all other painting and sculpture, love is suggested by figures of curved lines. In Amour one finds truly a suggestion of life. This is due to the vital vertical line. One glance at the statue gives you the impression of vitality of mind, of mental energy. This is expressed not only by the vertical line of the arms, but also by the uprightness of the torso.

Ecce Homo, by Guérin, of the 1911 Salon of Paris, suggests spiritual life. Though the body is shrouded, the ideal of the spiritual life is communicated by the three long, straight, vertical lines of the drapery, extending unbroken from the shoulder to the base of the figure; and two of the vertical lines extend to the very top of the head. In addition, there are vertical lines in the drapery covering the arms. Even when you cover the face, you know that the sculptor, by the strong vertical lines alone, desired to suggest spiritual life.

Perhaps no modern painter has employed life lines so extensively and effectively as Puvis de Chavannes. When you study the painting, St. Genevieve Keeping Guard Over Paris, you realize the artist has not employed artificial methods, such as a halo about the head, to indicate the spiritual

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power of St. Genevieve in watching over Paris. Instead, he makes you feel this spiritual power by the lines of life. He communicates this feeling by numerous straight, vertical lines, of which you are unaware at first, but which, nevertheless, impress you with a consciousness of spiritual life and divine power. This is great art, making one feel the value of the lines without forcing them upon one's consciousness.

Henri Regnault, in his Automedon and the Horses of Achilles, proves that the mentality of man is stronger than all the physical power of the immortal horses of Achilles! Though the powerful rearing horses cover three-fourths of the canvas, the one near-vertical line from the feet of the charioteer of Achilles to the top of the uplifted head suggests that all the power expressed by the struggling horses is easily met and held in control by the mind of the man. The artist here has added to the effect by throwing a strong light on the left side of the man, the side that forms the vertical line, making it the lightest and most dominant part of the painting.

Life is suggested by life lines not only in human figures and animals, but even in landscape. Homer Martin's The Harp of the Winds suggests feeling of quiet life by means of trees which stand up vertically on the farther side of the water, and by means of the vertical lines of reflection of the

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trees in the water. All the remaining parts of the painting suggest passivity. Even the little village in the background has no element of life! But the trees are upright—they dominate the painting; they give life to it. Truly to recognize their value, cover up the trees and their reflection in the water; this done, the feeling of life is taken out of the painting; it becomes lifeless, dead.

Also, life is suggested by a vertical column of light, or a background of light cast by the vertical columns of a building or the near-vertical lines of the trees of a forest. In Corot's Dante and Virgil the light in the background, cut up and down and hence emphasized and doubled in effect by the great tree, counteracts and dominates the message of all the rest of the painting. Dante and Virgil are in the forest. Three wild animals approach. The animals suggest attack and probably physical death to Dante and Virgil. But you have no fear! You know that a spiritual power protects Dante and Virgil, even though there are no haloes of light about their heads, even though there are no protecting angels painted overhead. The great vertical light in the background, and the great tree standing upright, suggests to you an overpowering consciousness of life, dominating and annulling all possibility of physical death.

Corot is a great artist; yet this painting indicates that his knowledge of these laws was

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vague—that he felt their significance only generally; that he did not know them definitely. How much stronger the consciousness of life in Dante and Virgil would be had Corot painted clean, straight, vertical trees, similar to our great pines or hemlocks, instead of bent trunked trees in broken lines.

The body of the horse and the body of the man of The Appeal to the Great Spirit, by Dallin, embody many strong vertical life lines. Every horizontal line in the horse is hidden or broken as far as possible, and every upright line is emphasized. The great life lines of the legs of the Indian are extended by the long braids of hair hanging in front of the shoulders even to the top of the head. Even the extended arms are dropped from the horizontal in order that they may not contradict too strongly the appeal to the spirit of life.

As the feeling of life in nature and in art is suggested by the vertical or near-vertical lines, so death is symbolized by the horizontal lines; and these laws apply not only to painting and sculpture; they obtain also in music, in drama, in architecture, and even in literature.

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How Inaction or Death Is Suggested to You

Illustrated by

PIETA
Delacroix

CHRIST SUPPORTED
Icard

AUX MORTS
Bartholome

DANIEL IS CAST INTO THE LIONS' DEN
Swan

THE LEVITE'S CONCUBINE
Laurens

SALOME
Paris Salon, 1914.

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How Inaction or Death Is Suggested to You

THE negation or death line is always horizontal. The death line of the body in Pieta, by Delacroix, is emphasized remarkably by the white light thrown horizontally along the entire length of the body. To make this death line even longer than the body itself, light is thrown on the hand beyond the head and on the shoulders of the woman kneeling at the feet. And this death line is augmented by the corresponding line of light in the sky in the background.

The suggestion of death is also augmented by the breaking of the life lines. Every life line of every living figure is bent from the vertical.

Death lines, however, do not always suggest physical death. They indicate the death of an idea, the death of a condition, inactivity, lack of thought or idealization. Even death itself must not be interpreted as suggesting absolute ending. Even the suggestion of the death of the body seldom, if ever, indicates finality. Death lines indicate the

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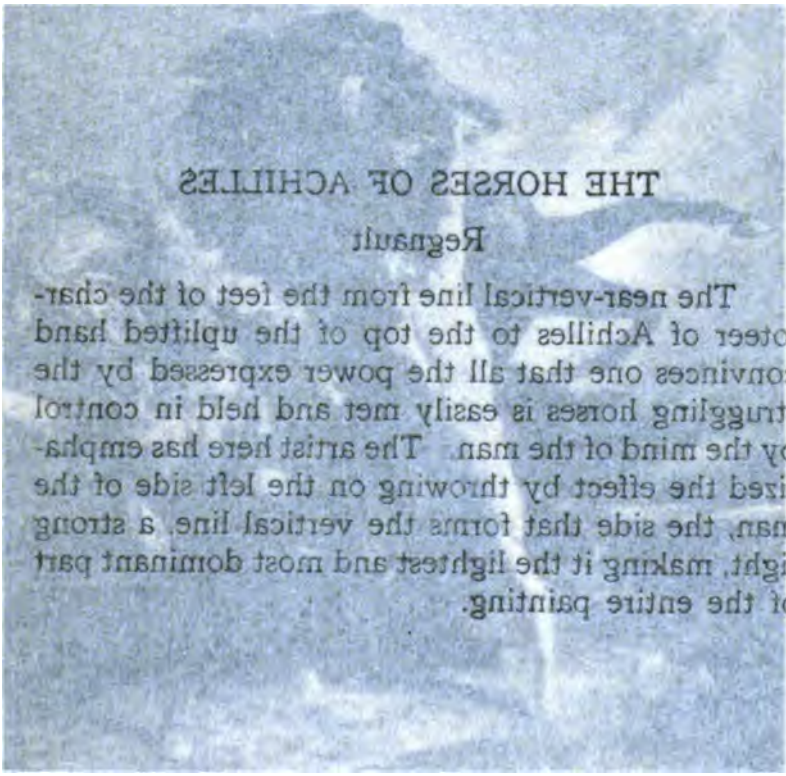

THE HORSES OF ACHILLES

Regnault

The near-vertical line from the feet of the charioteer of Achilles to the top of the uplifted hand convinces one that all the power expressed by the struggling horses is easily met and held in control by the mind of the man. The artist here has emphasized the effect by throwing on the left side of the man, the side that forms the vertical line, a strong light, making it the lightest and most dominant part of the entire painting.

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THE HORSES OF ACHILLES

Regnault

The near-vertical line from the feet of the charioteer of Achilles to the top of the uplifted hand convinces one that all the power expressed by the struggling horses is easily met and held in control by the mind of the man. The artist here has emphasized the effect by throwing on the left side of the man, the side that forms the vertical line, a strong light, making it the lightest and most dominant part of the entire painting.

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death of the physical body only, not death of the spirit; they indicate death of activity in one phase only, the earthly life.

So repose, as passivity or death, does not mean absolute end of all activity but negation of activity for the time.

In the painting Harvesters Resting, by Millet, this death of activity is accentuated by masses of light color in a horizontal line. There are nine semi-reclining figures in Harvesters Resting; they are indistinct, except for the series of light colors. The two upright or life figures are still darker and more indistinct. The ladder in the hay-mow is so indistinct that it scarcely is seen, yet it might have been painted otherwise had the painter intended to communicate an idea of life.

Then, also, there is one continuous straight horizontal line at the bottom of the painting from the extreme right to the left and the horizontal line of the sheaf of grain is accentuated by light thrown upon it. This passivity line is continued in one's imagination by the touch of light at the bottom of the dress of the woman standing at the extreme left of the painting.

Pieta and Harvesters Resting are masterpieces because they communicate to you that which they were intended to communicate. On the other hand, a relief of Salome executed by a French artist who has received many medals at the

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French Salon does not communicate what it was intended to convey. This work was exhibited in the 1914 Salon. I talked with the artist after seeing the relief, and was told that the intention was to portray Salome's first realization that John the Baptist was actually dead.

The horizontal line of the arms is a death line, but the vertical line of the bead-work hanging from the temples cuts this line, the drapery over the left shoulder cuts the line, and the semicircle made by the scarf suggests quiet beauty and annuls any symbolism of death. Even if you study the relief for hours, you are not impressed with the idea of death. If you did not know the story, the head on the platter might be taken for a death mask, even.

Even if the artist had intended to portray Salome's joy over the beheading of John, the relief would still be a failure inasmuch as the only emotion suggested is the quiet, calm joy, and love of beauty because of curves in drapery.

Another modern work, entitled Christ Supported, a sculpture by Icard, exhibited in the Salon of 1913, violates about as many laws as was possible to violate in this effort. The sculptor's intention, as expressed by his title, was to represent the Christ —lacking physical energy—supported by another. This could have been conceived and executed in two ways; Christ could have been made a drooping

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figure, and strong life lines could have been embodied in the supporting figure; or the supporting figure could have been hidden, as it is in the sculptor's work, and death lines embodied in the figure of the Christ.

Neither of these possibilities has been carried out.

The entire conception fails in execution because there is only one death line, the extended left arm. And even this arm shows vitality, inasmuch as the fingers are extended and the thumb held up.

Idealism, technique and execution do not redeem the work. It is not art because it does not convey to you the idea the sculptor intended to convey. Of course, you are able to imagine what the sculptor wished to communicate, but this is due to the art of your imagination, not to the art of the sculptor.

The tomb, Aux Morts, by Bartholome, is a striking example of the employment of death lines on a large scale. The entire front of the tomb would be reproduced here, except that the details would be too small for study. But the lower recess alone shows the employment of nine death lines and but three life lines. Moreover, the life lines are tipped from the vertical so they do not suggest life strongly. On the other hand, there is the death line of the entrance walk, of the slab on which the

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body lies, of the body itself, of the second step, of the third step, of the extended arms of the mourning figure, of the drapery which extends to the left, and three additional death lines from the upper part of the recess. Even the upright figure of the mourner, being tipped a little to the right, loses its significance of life. To understand how much life is negated here, you should compare this mourning body with the upright body of Amour, by Blondat.

In many paintings there are combinations of life and death lines.

Can you fear for Daniel in the lions' den as you view the painting by Swan entitled Daniel Is Cast into the Lions' Den? There are both life lines and death lines. There are many death lines in the crouching bodies of the lions. But these are not strong or continuous lines, and they suggest weakness compared to the spirit of Daniel. You feel the dominance of life, of spiritual power, in Daniel, because of the upright figure augmented by the body of the one lion standing at his side, associated with him in spirit, willing, perhaps, even to defend him. And the life lines of these two figures are greatly augmented by the vertical line of light which Daniel faces.

How different this painting could have been! Had Daniel been painted as crouching, the life line of his body broken and bent in curves, had even one of the lions been painted upright with

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DANTE AND VIRGIL

Corot

Museum of Fine Arts. Boston

Dante and Virgil are in the forest. Three wild animals approach. The message is that of physical death. But one has no fear. The great vertical light in the background, and the great tree standing upright, give one an overpowering consciousness of life, dominating and annulling all possibility of physical death.

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head erect facing Daniel, had the background been left in unbroken darkness, would any suggestion of a power capable of saving Daniel be conveyed to you?

The painting as it is, is art, because it suggests by life lines the dominance of spiritual life over physical death.

In the Levite's Concubine, by Jean Paul Laurens, life and death lines are combined also; the line of the woman's body from the torso down indicates the death of virtue, the death of honor, and the death of self-respect. But the uplifted trunk and head, the vertical lines of the arms, accentuated by the vertical lines of the doorway, suggest life—the life of desire and of hope—the hope of something higher, something better.

Imagine this figure completely prostrate—the face to the ground, the arms lifeless (horizontal) at the sides. Would it not then convey not only death of purity, death of honor, death of self-respect, but also death of hope and aspiration?

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How to Determine Strength and Beauty in Art

Illustrated by

THE BOY WITH THE TORN HAT
Sully

A YOUNG DUTCH WOMAN
Rembrandt

ST. STEPHEN
Musée du Louvre

BACCHUS AND ARIADNE
Tintoretto

ST. BARBARA
Palma il Vecchio

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How to Determine Strength and Beauty in Art

PERHAPS no phase of art is so uninteresting to you as portraits. But if you know the basic significance of the three kinds of lines, straight, curved and spiral, you at once become interested in the definite types of facial architecture both in art and in life.

The character expressed in your face is interpreted partly by the dominant lines of the face, because these lines are the results of habitual movements of the facial muscles.

If your consciousness is dominated by ideas or thoughts—mentality—your movements tend to act in straight lines. If your consciousness is dominated by emotions, your movements tend to act in curved lines. If your consciousness is dominated by power impulses, your movements tend to act in semi-spiral lines.

The prim, puritanical New Englander, dominated by the idea of that which is right and that which is wrong, moves in straight lines, ges-

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tures in straight lines, and even smiles in a straight line. As he grows older the straight lines become fixed in the face. These denote mentality, character, strength—but not beauty.

On the other hand, the emotional actress, the dancer or the ingenue, in communicating to the audience a consciousness of joy and charm and youthfulness and beauty, moves in curved lines and gestures in curved lines. The lines which ultimately dominate the face because of the frequent "bewitching" smile and happy laughter are curved; not straight as in the puritanical face.

The painting The Student's Face, at present hung in the Musée du Louvre, illustrates the use of straight lines. Even in glancing at it you feel the intellectual quality, although you may not recognize the dominance of straight lines until you have studied it carefully. In this there is art—great art; you feel the result without being made conscious of the means employed. As you study it you find that straight lines dominate almost every feature; yet the artist has so cleverly hidden these that you scarcely believe the lines are straight, or that so many of the lines are straight, until you take the photographic reproduction and draw the straight lines upon it. Only one perceptible curve is found and that is on one under eyelid. The lined reproduction here given proves the great predominance of straight lines in the face, and the lack of curved

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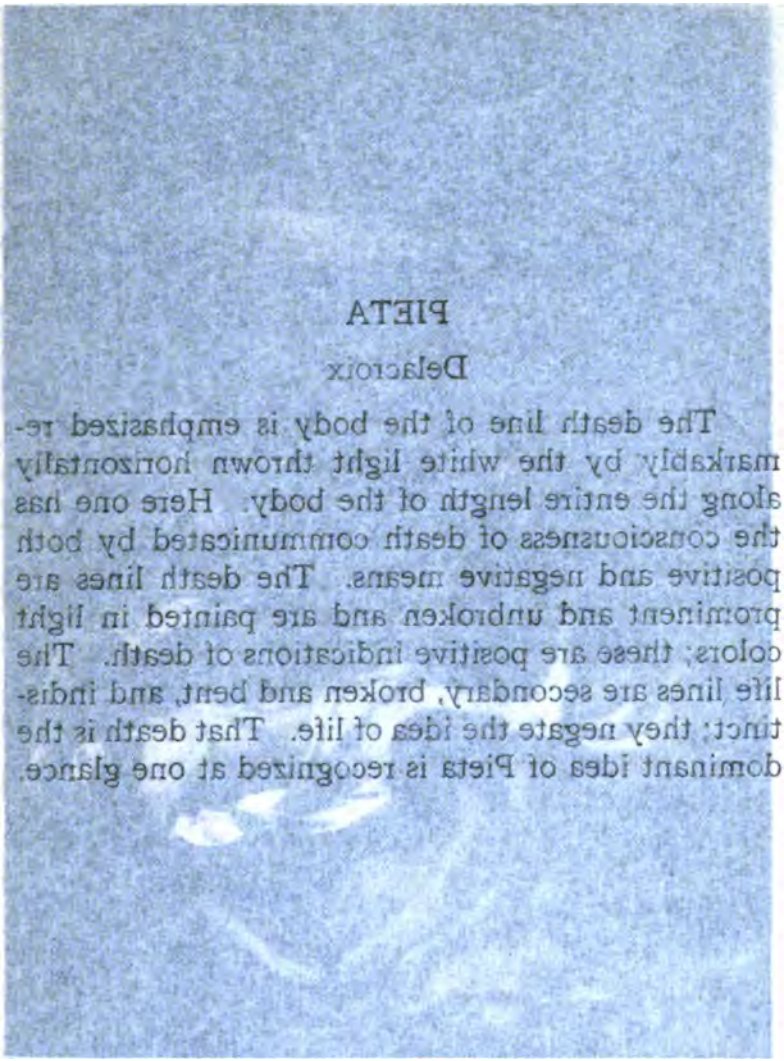

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PIETA

Delacroix

The death line of the body is emphasized remarkably by the white light thrown horizontally along the entire length of the body. Here one has the consciousness of death communicated by both positive and negative means. The death lines are prominent and unbroken and are painted in light colors; these are positive indications of death. The life lines are secondary, broken and bent, and indistinct; they negate the idea of life. That death is the dominant idea of Pieta is recognized at one glance.

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lines. These lines, even though you do not at first recognize them, consciously or unconsciously affect your interpretation; you recognize the face as intellectual, not emotive.

On the other hand, Thomas Sully's The Boy with the Torn Hat is a clever portraiture of boyhood, beauty and charm, marvelous coloring, and dominated by a wealth of curved lines. Even the outlines of the lights and shadows are curved.

A Young Dutch Woman, by Rembrandt, now in the Metropolitan Museum of New York, also has a predominance of curved lines. This face, without doubt, is emotional; not sentimentally so, but in the truer sense of the word. Strong as is the forehead, yet cheer, good will, cordiality, heartiness, stand out as dominant qualities. These qualities are portrayed by the almost exclusive use of curved lines, as you see from the lined reproduction here given.

As power is the dominant element of the male, and as feeling or emotion is the dominant element of the female, the use of too many curved lines in the portrait of a man gives the impression of effeminancy. The portrait of St. Stephen, now in the Louvre at Paris, illustrates this. It is not the form of the arms or limbs, nor the form of the torso, that gives you the impression of a lack of masculinity. It is the curved line upon which the entire body is built, and the curved lines of the

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left arm, that so strongly suggest the emotive feminine element.

Strength could have been suggested by employing straight and spiral as well as curved lines. If the torso had been built on a straight line, as Blondat did in the painting Amour, you would have been made to feel great strength and masculinity. The painting, as it is, is beautiful in conception, marvelous in composition, wonderful in technique; but the curved lines are too dominant, they do not make you feel the man to be a spiritual hero!

In Bacchus and Ariadne Tintoretto has employed curved lines to suggest emotiveness and sensual indulgence. There is not a straight line suggesting strength or virility of character in any one of the three figures.

And how greatly Palma il Vecchio failed to portray the "saintliness" of Saint Barbara. There is a dominance of curved lines instead of the straight or the spiral. And for this reason the painter does not give you the ideal of a saint—sanctified Barbara—but an idea of voluptuousness.

If you compare this with The Appeal to the Great Spirit or the statue of Lincoln, you see readily how the employment of vertical lines suggesting spiritual life could have given saintliness to the portrait of Saint Barbara, an element the painting now lacks.

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The straight line and the curved line are used also in architecture to symbolize strength and beauty, the straight line indicating the predominance of thought and strength; the curved line, that of ease and decoration, which in turn results from the love of beauty and contentment.

The great temple at Pæstum, with its straight, upright columns and its long, straight lines of the cornice, suggests strength of mind, solidity and culture in the intellectual sense. The straight lines of the Cologne Cathedral indicate intellectual inspiration—the intellectual awakening of Protestantism in Germany. There is beauty expressed in the great temple of Pæstum, and beauty expressed in the Cologne Cathedral—beauty of the spiritualized intellect.

How different from these are the domed mosques at Adrianople and Constantinople! By their curved lines and their lack of dominant straight lines they suggest to you ease, the emotional contentment, and even the indulgences of the near East.

Even St. Mark's Cathedral at Venice, because of the employment of curved lines in domes and arches, awakens in you a consciousness of beauty and decoration, love of ease and gorgeousness, but the structure itself, aside from its history, is not inspiring. It is not an indication of desire for spiritual attainment.

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It is significant that Gothic architecture developed during the time when men's minds were being awakened as never before to higher intellectual outlooks, to thoughts of their individual rights, to thoughts of national ideals, and to thoughts of their personal relationship to God.

On the other hand, the development of the domed structures of Turkey and the near East had their origin in a period during which men's minds were concerned largely in satisfying the demands of their lower emotions, and in providing places and palaces of pleasure.

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CHRIST SUPPORTED

Icard

This painting violates almost as many laws as it is possible to violate. The entire conception fails in execution because there is only one death line, the extended left arm. And even this arm shows vitality, inasmuch as the fingers are extended and the thumb held up. Moreover, the one dominant line is near-vertical—a life line. Of course, one is able to imagine what the sculptor wished to communicate, but this is due to the art of one's imagination, not to the art of the sculptor.

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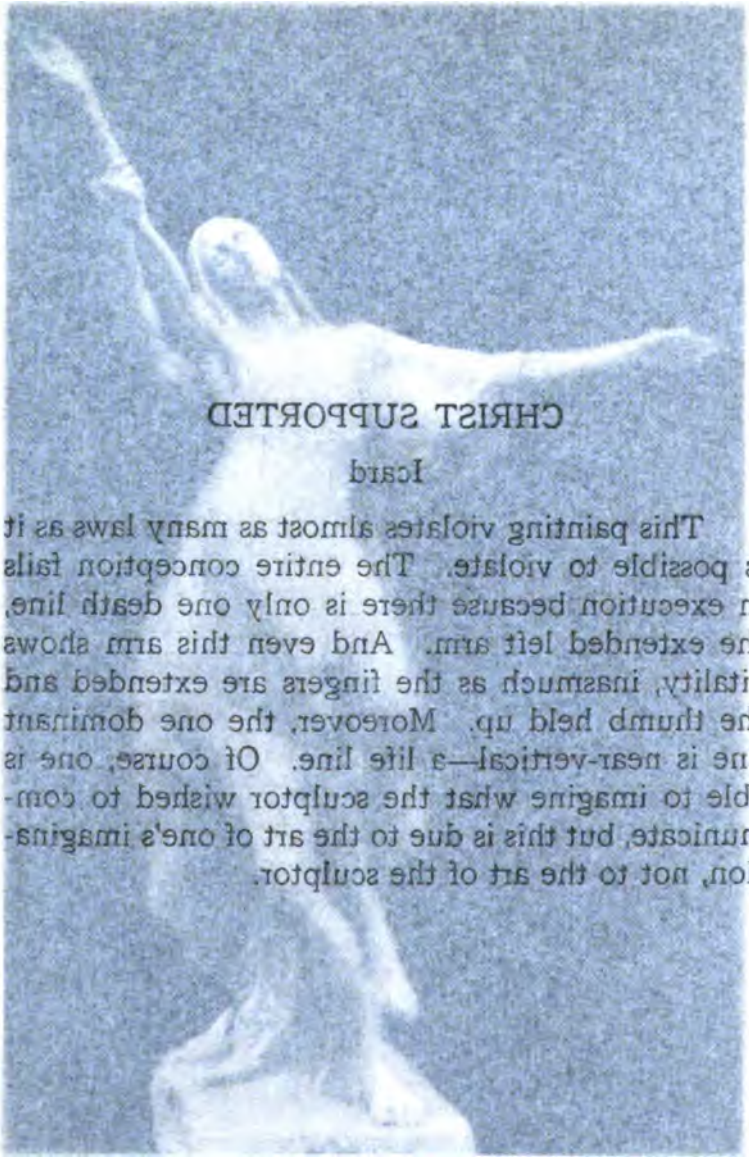

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How to Understand "Idealization" in Art

Illustrated by

WHEATFIELDS
Ruysdael

THE CORNFIELD
Constable

AN OLD CLEARING
Wyatt

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How to Understand "Idealization" in Art

YOU become conscious of power by two mental processes—you materialize your ideals and you idealize the materials of life.

You materialize ideals of invention, construction and industry, by shaping materials to represent your ideals; you materialize your ideals of art by expressing them in literature, music, architecture, painting and sculpture.

On the other hand, you become conscious of power because of your capacity to form ideals from material things before you. From observation of the single movable type, man idealized, step by step, the idea of the linotype machine; from his observation of the single needle at work, he idealized the idea of a sewing machine; from each printed page, from each musical composition, from each painting, from each statue, man idealizes something of the thought and inspiration of the artist, writer, the composer, and creates in his own mind other and higher ideals.

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The feeling of power—idealization—is portrayed in art by the spiral or the semi-spiral line.

This power symbolized may be physical or spiritual. If physical it is represented by a semi-spiral moving downward toward the center; if spiritual, by a spiral moving upward and outward from the center.

In literature, architecture, sculpture and painting, in representation of the drama, even in instrumental music and song, this law of idealization is always symbolized by the same line—for the laws of art are simple and universal.

In drama, idealization is always properly conveyed to us by the activity of the head, the arm or the entire body in half-spiral movement, from the body up and outward.

In sculpture this movement is suggested only, because the figures are immovable.

In music it is represented by the intervals of the chromatic scale.

In great painting, the double curve line is carried out by suggested action in figure painting or by lines and lights in scene painting.

In literature, the description is painted by words. The description of a path running off into the distance, up over the hills, disappearing in the far-away, is never visualized as a straight line. It is impossible to think of it except as a double curve moving away from you off into the distance; in

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real art it ends by leading ever farther from the center of the scene.

This is the spiral of idealization. There is something beyond—something over the hill—which cannot be made concrete to the imagination; it is something idealized. This represented idealization is greater than the individual. It goes beyond him. It goes outside of his consciousness. It becomes universal.

In painting, the proper use of light and the proper use of the double curved path in the woods ending in the far distance either to the right or to the left, often make a work a masterpiece, even though the technique is poor. On the other hand, the most expert technique cannot produce an idealized landscape, if it lacks the spiral line or light.

Ruysdael has employed the semi-spiral in Wheatfields. Here the road begins at the extreme lower right of the painting, extends diagonally upward till it reaches the center, then turns a little diagonally to the right, turns again to the left, and is continued by the light under the trees and the hilltop at the left.

Cabat, in his painting Elang de Ville d'Avray, has redeemed a somewhat sober scene by the employment of this semi-spiral line. The road starts at the bottom of the painting at the extreme right. It extends diagonally upward to-

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ward the right until it passes the trees in the center of the painting, there it turns diagonally upward to the left, until it reaches the extreme left border of the painting. This last line is not distinct. It is not painted with the concreteness of that which is near one—much is left to the imagination, to idealization. Instead of an open, visible path at the extreme left, the path is shown merely by patches of light underneath the trees. This is true art. The painting is a masterpiece, not only because of its composition and its technique, but because a scene which the artist desired to idealize is idealized.

In The Cornfield, by Constable, the semi-spiral line of idealization extends from the base at the left entirely through the painting, and out to the indefinite idealized land beyond.

In An Old Clearing, by Wyatt, the idealization line begins at the bottom of the painting, extends in a curve to the right, and then turns in a curve to the left. Though you cannot see the path through the trees, the idealization line is continued by the patches of light.

Many landscape paintings, no matter how marvelous the technique, are dead and uninspiring, because they embody no indication of idealization; and others, the technique of which is not even good, attract and hold, giving joy and inspiration.

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Balance of Weight

Illustrated by

APOLLO BELVEDERE

PEDIMENT SCULPTURES OF THE ÆGINA TEMPLE

DISCUS THROWER

RAPE OF POLISSEMA

LAOCOON

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AUX MORTS

Bartholomé

There is the death line of the entrance walk, the death line of the slab on which the body lies, the death line of the body itself, the death line of the second step, the third step, of the extended arms of the mourning figure, of the drapery which extends to the left, and the three death line forming the upper portion of the recess. Even the upright figure of the mourner, by being tipped a little to the right, loses its life significance.

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AUX MORTS

Bartholomé

There is the death line of the entrance wall, the death line of the slab on which the body lies, the death line of the body itself, the death line of the second step, the third step, of the extended arms of the mourning figure, of the drapery which extends to the left, and the three death line forming the upper portion of the recess. Even the upright figure of the mourner, by being tipped a little to the right, loses its life significance.

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How to Determine Balance of Weight and Action in Art

YOU have been told often, and it is a generally accepted truth, even though many artists themselves do not understand why it is so, that modern sculpture, no matter how sublime the conception, no matter how perfect the technique, no matter how skillful the execution, is surpassed and excelled by the classic sculpture of Greece and Rome.

But in what does the classic work excel the sculpture of to-day?

First, in prefect proportion.

Second, in perfect balance of weight.

Third, in perfect balance of suggested action. These laws are found in great paintings as well as in great works of sculpture.

Knowing them, you are able to discover why you like this portrait and dislike that, why this figure or composition seems "natural" and that affected, why this work seems "real" and that "overdrawn."

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Perfect proportion of figure means that every part of the body is of a size and form that corresponds to all other parts of that body; perfect proportion in group means that each part of the group is of a size and form that corresponds to all other parts of the group.

Balance of weight is perfect when a vertical line can be drawn from the center of weight to the final point of support. If a figure is so painted or sculptured that a line drawn from the center of great weight to the final point of support tips from the vertical line either to the right or to the left, then the balance of support is not perfect; and no matter how marvelous the conception or expert the execution, it fails to endure as a masterpiece. Artists, students of art, and the public give due credit to the wonderful ideal, to the marvelous conception, and especially to the expert execution and technique; yet if the balance of weight is imperfect, they recognize unconsciously a weakness somewhere, feel that in some way it lacks some one of the elements that make a masterpiece. This one law, always followed in the great sculptural masterpieces left us of the art of Greece and Rome, makes each classic work superior to most of the modern work.

The technique and execution of many modern sculptors is as perfect and exquisite as that of ancient masters, and, for this reason, some mod-

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ern critics are led to declare that modern sculpture equals classic sculpture.

There is, for instance, in the gallery of the Museo Nazionale at Naples, a modern figure, the veiled drapery of which is more marvelously executed than anything found in classic sculpture, but in balance there are defects which prevent it being a great masterpiece.

In Perseus the line or balance of weight falls vertically from the head, through the torso to the ankle of the strong leg, just as the line of the balance of weight in Apollo Belvedere falls vertically through the head, through the torso, through the ankle, to the strong leg.

Even in the sitting or kneeling postures of the sculptural figures of the ancient Greeks, the balance of weight is perfect.

Study the reproduction of the pediment sculpture from the Ægina temple; in each of the kneeling figures, spearmen and archer, the line which falls from the center of weight falls vertically to the point of support, whether it is the ankle or the knee.

And in the Discus Thrower, the line which falls from the side of the torso to the ankle of the leg that supports the weight of the body is vertical.

Even in the most animated figures of classic sculpture, the balance of weight is perfect; that is, the line which falls from the center of

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weight of the trunk to the supporting ankle is vertical.

In the Borghesi Fighter the extended arm is not the active arm. It has been active. The arm extended behind the body is the one which must make the new movement, as indicated by the tensity of the muscles of the shoulder. The line which falls from the muscles that move this shoulder to the ankle is identical with the line which falls from the center of weight to the point of support, and it is vertical.

There are some modern works which are perfect as to balance of weight, although they may lack other qualities.

Ecco, by Herzig, at Munich is one. The center of weight is in the middle back; a line extends vertically from this center through the hip to the ankle which bears the weight of the body.

This law of perfect balance of weight is also found in Paul and Virginia in the Galleria Andreon. This is a group of two figures, but a line drawn through the center of weight, the left shoulder—to the point of greatest support, the right ankle, is vertical.

In the Rape of Polissema, in the Loggia dei Lanci, the balance of weight is perfect. The line from the center of all the weight borne—including that of the great sword, that of Polissema's own body, that of the other bodies, the weight of which

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is borne by him—all centering in one line, falls vertically from the hilt of the sword, through the body, to the ankle at the back which bears the greatest weight.

Several modern sculptors have recognized this law of balance of weight and have employed it when sculpturing but one figure, or when sculpturing figures at rest. But they often have violated this law when sculpturing figures or groups in violent action.

In maintaining a perfect balance of weight, when many figures are grouped in violent action, the works of the sculptors of the classic period excel without comparison those of the modern sculptors.

Even in Laocoön, which expresses the most violent action of any sculptural group, there is perfect balance of weight. The line which falls from the upper right shoulder, the middle torso—the point of greatest strain and weight—passes vertically through the hip to the ankle bearing the weight.

As you compare some of the modern sculptural groups, thereby discovering how often they violate this law, how unbalanced they are, you appreciate more fully the marvel of the perfect balance of weight of classic sculpture.

Although the heart of every American at home or returning o'er the waters thrills with joy at the sight of the Statue of Liberty, symbol of

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France's recognition of our idealism, symbol of the love of the French who helped to make our independence as a nation possible and a century later graciously presented this statue to us, yet we must admit that, from an artistic standpoint, it is not so good as the statue of Lincoln by Saint Gaudens.

The dominant idea of the Statue of Liberty is not the face, nor the body, nor the drapery—it is the torch. The vertical line of weight from this torch falls far outside the basis of support.

If the arm had been held curved toward and a little over the head, thus placing the torch nearer the center line of the figure, the sculptor would not have found it necessary to make the body from the waist to the feet as massive as it is, in order to suggest stability.

If you compare it with the most marvelous statue of modern art, that of Lincoln, by Saint Gaudens, you realize the majesty, the dignity, the perfect balance in Saint Gaudens' work, and the lack of it in the Statue of Liberty.

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The Balance of Movement

Illustrated by

MOSES
Michelangelo

THE CHILD JOHN THE BAPTIST
Dubois

THEODORE DURET
Whistler

IRVING AS PHILIP II OF SPAIN
Whistler

LEADING THE LIFE IN THE WEST
Oppen

LINCOLN
Saint Gaudens

THE WINGED VICTORY

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The Balance of Movement

THE second type of balance so perfectly employed by classic sculptors is the balance of movement.

When the gracious Spaniard greets you, he lifts his hat in a graceful circle above his head; it comes down in a sweeping circle below the waist line. Action above the shoulder is immediately opposed by action below the shoulder.

On the other hand, when the Scandinavian, Anglo-Saxon or Teuton takes his hat from his head, he does not lift it above the plane of his head, nor allow his arm to drop below the shoulder line.

When the Spaniard advances to greet you, the right arm is thrown forward to take your hand; the head is tipped backward diagonally to the left, the left arm extends diagonally backward, and the fingers of the left hand are extended slightly, indicating vitality and activity. The forward activity of the right leg, the right arm, and the right side of the torso is opposed by the activity of the left arm and shoulder backward, and the tipping of the head

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DANIEL IS CAST INTO THE LION'S DEN

Swan

The dominance of life, of spiritual power, is felt because of the upright figure of Daniel, augmented by the body of the one lion standing at his side, associated with him in spirit, unwilling to attack him, perhaps willing even to defend him. And these two life lines are greatly augmented by the vertical line of light which Daniel faces.

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diagonally back and a trifle up. It is the balance of action by action.

When a man of northern race advances to greet you, to shake hands with you, the right leg is the strong active leg, the right side of the torso the active side, the right arm the active arm, the right shoulder is active and the head is turned a little to the right; but the entire left side of the body is passive. It is the balance of activity by passivity or inaction.

The attitude of the Spaniard is that of action opposed by action; that of the Teuton, Scandinavian and Anglo-Saxon is that of action opposing inaction.

Action opposed by action is still retained in a few movements of the Italian people, and in some of the gesture of the French. That is why these people seem more vivacious, why they are more vivacious than the Teuton, the Scandinavian or the Anglo-Saxon. When the Frenchman shrugs his shoulders, he naturally makes a levelling gesture downward or outward with his hands. The upward action of the shoulders is opposed by a downward or outward action of the hands. Thus he gives a double impression of his vitality and his activity.

The impression of extraordinary activity and vitality which a Spanish dancer creates is due to the poses of the dancer's body. In these poses

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action always opposes action. When the left hip is strong and active, the right shoulder is lifted or the right arm is lifted, to give opposition in action. When the chest and knee are forward in action, the head and hip are thrown backward in action.

These two balances of movement are found in all great works of art.

The statue of Apollo Belvedere is a perfect example of action opposed by action. The right leg of the statue is the strong leg; it supports the weight of the body; the left arm of the statue is the strong arm. The right arm is practically at rest, as is also the left leg. But inasmuch as the leg is stronger than the arm, the great sculptor, in order to make its strength seem equal to that of the leg which it opposes, turned the head toward the arm, and threw the drapery over it.

The left leg of the statue is extended backward, the right arm of the statue forward. In this there is opposition in placement. The body is in repose, yet you feel its vitality and youth.

One modern sculptor, Boyeson, has produced a work recognized as markedly great. It is the statue of the Swimmer. Although the body is at rest, there is an indication of reserve power and of capacity to endure. This is not due to the outlines of the figure; there are no rugged muscles, the limbs are smoothly rounded. But there is action opposed by action, even though the body is

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in repose. It is this that gives you the consciousness of power. The left leg of the statue is strong, it is the active leg. The right shoulder of the statue is strong, and slightly lifted. Because the active leg is stronger than the active shoulder, as in the statue of Apollo Belvedere, the head—to augment the strength of the shoulder and balance the strength expressed by the leg—is turned to the right, indicating activity in that direction.

During all ages, the wonderful Victory of Samothrace has commanded the admiration of great artists and common peasants alike. Even broken and headless as it now stands in the Musée du Louvre, it is more mpressive than any complete modern work.

And why? Because of its perfect balance of weight and perfect balance of action. The right leg is forward and strong; the left wing is backward and strong. The right breast is forward and the left hip backward in opposition. As the power of the right limb is greater than the wing, the left wing is spread to give an added consciousness of power to balance that of the right leg. And one knows that the sculptor, conscious of the laws of balance, must have sculptured the head turned a little to the right and upward.

The majestic statue of Moses, by Michelangelo, is an unmatched example of activity opposed by passivity. Here the right leg is the

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strong leg, the right shoulder is the strong shoulder, and, though the head is turned toward the left side, the head is inclined a little downward to the right. This one sees if one views the statue from the right.

In contrast with these examples of perfect balance of weight and of action, compare some of the modern work—works of men who are considered artists even of note.

The Child St. John the Baptist, by Dubois, is an example of the violation of the laws of opposition—a mixture of action opposed by action and action opposed by passivity, yet neither is perfect even in a single instance. The execution of the face of the child is good, the hair is deftly handled, but the statue as a whole is disappointing.

Dubois attempted to give an impression of great activity, almost superhuman activity, as a means of portraying the child's recognition of his spiritual mission. The left leg of the statue is the strong leg; the right arm is the strong arm; there is action and action—but they do not oppose each other, they do not balance; they are both forward. The cross, close to the body, offers no balance either in position or action to the extended right arm. This statue misses being art because of violations of almost every law of balance.

If you image the statue with the left leg back, with the right leg strong and with the weight upon it, with the frail cross held diagonally back-

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ward and out from the body, rather than close to it, you conceive a masterpiece.

Two portraits of the English painter, Whistler, show violation of the laws of balance of weight. There is no lack of true appreciation of the greatness of Whistler's paintings, his homely and lovely conceptions, of his adroit technique, of his humanness; but slight violations of the laws of balance and balance of action—found only in his portraits of people standing—prevent those portraits from being masterpieces.

In the portrait of Theodore Duret passivity opposes action. This portrait would be a masterpiece if the left leg were back instead of forward, if the weight were upon the left leg instead of upon the right leg. The right side of the head, the right shoulder, the right arm are passive. The left shoulder, the left arm, and the left side of the head are active. But in the painting the weight is thrown upon the right leg and this mars the perfectness of the pose. If you glance at the portrait but once, you feel that something is wrong with the legs. There is nothing lacking in technique, there is nothing lacking in form; but there is violation of the law of opposition of movement.

Both Sir Henry Irving, posing as Philip II of Spain, and Whistler, in painting the portrait, misinterpreted the character, if we are to take the judgment of history. The most authoritative work

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on the life and character of Philip II of Spain, though admitting he was immoral, speaks of him as "a self-righteous man, who thinks he can supervise everything, is capable of endless toil and jealous of his authority, and who therefore will let none of his followers act without instructions." The face of Philip II as portrayed in Whistler's portrait is strong, but this is counteracted by the weakness or indecision manifested in the balance of weight. He is not sure of himself, he is not certain of his ability to supervise. Whistler has weakened the conception by violating the law of balance.

Inasmuch as the laws of balance and the laws of opposition are perfectly employed by Whistler in every portrait of a person sitting, and inasmuch as it is more difficult to recognize and follow these laws when the person is sitting than when standing, it is strange that the great Whistler should have missed their perfect application in his portraits of Theodore Duret, and Irving as Philip II of Spain.

You must not conclude, however, that violations of balance should never be made. They should be employed, but when used they should be intentional and should convey the idea of an unbalanced state. There is an unique painting in the Metropolitan Museum of Art which illustrates the correct use of violated balance. It is a painting by Oppen entitled Leading the Life in the West. In this picture not only is the law of balance violated

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THE LEVITE'S CONCUBINE

Laurens

The line of the woman's body from the torso down indicates the death of virtue, the death of honor, and the death of self-respect. On the other hand, the uplifted trunk and head, the vertical lines of the arms, accentuated by the vertical lines of the doorway, symbolize life—the life of desire and of hope—the hope of something higher, something better.

To comprehend truly the value of the life lines of the torso and arms, imagine the figure completely prostrate—the face to the ground and the arms lifeless at the sides.

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as to the pose of the body, but the artist has cleverly arranged a setting such that the painting itself appears to be unbalanced—tipped forward. This gives an additional suggestion of an unbalanced life. This result is obtained by painting adroitly the images reflected in a mirror tipped forward from the wall; the letters, the back of the mirror and the one syphon bottle at the left, are reflected in an unbalanced condition. This is true art, because it communicates to the uneducated workman and to the most learned art critic exactly what the painter intended it should express—an individual who is leading a life not balanced in all its aspects.

The test of great art is to communicate an idea or feeling with the least possible indication of effort. It is easy to give an impression of strength, vitality and action, by broad extended action of the arms or legs, especially if action is used to oppose action in the balance of movement. It is much more difficult to portray great reserve force with but little or no extension of the arms or legs.

With the single exception of the Moses of Michelangelo, the greatest example of the perfect opposition of activity by passivity is a work of a modern sculptor, Saint Gaudens. The work is the statue of Lincoln, in Lincoln Park, Chicago. The reproduction does not show this balance of movement as perfectly as would a photograph taken from a point directly in front of the statue, but you

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see that the left leg is the strong leg—the leg that bears the weight of the body; that the right arm is the strong arm—the arm that holds the edge of the coat; that the right leg is at rest, and that it is opposed by the left arm at rest; that the downward pose of the head is balanced by the right hand moved upward to clasp the edge of the coat. This is a body in repose, yet as perfect in balance support, as perfect in opposition of movement, as classic sculpture. It is one of the greatest works of art of all times.

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How to Judge "Composition" in Art

Illustrated by

PANTHEON PAINTING

Chavannes

THE CHILDREN OF THE SHELL

Murillo

CARITAS

Thayer

SO THAT HE SET THE ROYAL CROWN UPON HER

Villegas

SISTINE MADONNA

Raphael

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How to Judge "Composition" in Art

A MASS of material, bricks, lumber, mortar, nails, doors and window-panes, all heaped together, do not make a house.

Materials are not sufficient.

Construction is necessary.

Canvas, colors, forms and lines jumbled together do not make a painting.

Materials are not sufficient.

Composition is necessary.

Composition is the perfect grouping of figures, objects or parts of a scene in relation to the suggested height, breadth, and depth of the work of art.

The triangle is the most perfect basis of composition.

The triangle dominates all great masterpieces of literature, music, architecture, painting and sculpture. It applies to the composite art, the drama, as it applies to each of the five arts.

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SALOME

The horizontal line of the arms is a death line, but the vertical line of the bead work hanging from the temple cuts this line; the drapery over the left shoulder cuts the line, and the semicircles made by the scarf suggest quiet beauty and annul any symbolism of death. Unless one knew the story, the head on the platter might be taken for a mask.

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You feel the value of the triangle even in ordinary conversation.

One case: there are three people in a conversational group. You are one of them. The others monopolize the conversation. You feel you are left out; perhaps you feel the others have quite forgotten your presence.

Another case: there are also three people in a conversational group. You are one of them. Here also the others do all the talking. But, although you are silent, you still feel included; you take part in every idea expressed; you feel the others are with you even though you do not say a word; in fact, you yourself may not realize that you are not talking.

In the first instance, you feel you are out of the conversation because the conversational action takes place on a single line which extends from one of the talkers to the other.

In the second instance, you feel you were included in all the conversation, even though you do not utter a word, because you are recognized as one of the angles of a triangle. Each time a new idea is expressed, each of the talkers glances at you, if only for a second, and by that glance they complete the triangle. This, of course, is real art.

The art of Sarah Bernhardt is recognized as the greatest art of the stage because of the employment of the triangle as the basis of grouping and as the basis of movement.

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The acting of the English stage is based upon the principle that every prominent character must be brought forward to the front of the stage, and that in any important scene and especially in the grand finale, the group must be brought up in a straight line before the footlights. As art, this is as deficient as the pencil drawing of the boy who pictures both the side roof and the gable end of his house on the same flat without any perspective.

The triangle dominates everything in French drama; the stage setting, and the acting—even the movement of the eyes, the attitude of the body, and the proper angle of arm movement.

This triangle of the stage is formed thus: the curtain line is the base of the triangle, the two lines running from each side of the arch to the center of the stage at the back are the sides of the triangle.

When an American actress rants in melodrama, she appears ridiculous to you, although you may not know why. If she gesticulates outside the sides of the triangle, you immediately feel she is "overdoing the part"—"tearing herself in pieces." If she lifts her head above the line which extends from her eyes to the upper part of the gallery, you feel again that she has gone beyond the limits of proper action.

The French dramatic art, by the employment of this triangle not only in the arrangement of

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the stage, but in the movement and gestures of individuals acting on the stage, makes the audience feel that they are taking part in the play. The old English staging makes the audience feel they are spectators, looking at a picture in motion, the reality of which they very much doubt, just as one doubts the reality of a painting that has no perspective.

For many years art critics waged war over the great French painter, Puvis de Chavannes. All admitted, even his most bitter critics, that no one had painted wall decorations equal to those of the Pantheon; that others had painted beautiful mural decorations, but that they do not become a part of the building, as do those of Chavannes.

Why is this?

There are minor faults in the technique of Chavannes, but the great power of his painting is due to the fact that he, more than any other painter of modern times, has followed the two greatest laws of painting: one, the employment of the triangle as a basis of composition; the other, the dominance of life lines over death lines wherever it is intended that life should dominate death.

Not only are the paintings in the Pantheon masterpieces, but those decorating the grand stairway of the Boston Public Library are equally great, and it is worth while visiting them again and again for the purpose of studying his composition and his employment of life lines.

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The painting by Chavannes here reproduced is probably the most marvelous example of perfect composition of modern times. The triangle includes all of the center of the picture, as one may see from the lined reproduction. This painting brings to mind another remarkable law of composition. If the central figures are grouped in accordance with the law of the triangle, the painter may add as many figures as he desires outside of the triangle, without breaking the unity. It is still one painting. The figures on the extreme left and the figures on the extreme right are completely without the triangle, yet the painting is bound together, not by any artificial means, as a cloud, a lamb or a dog, but by the law of perspective

A violation of this law of grouping figures beyond the lines of the triangle is often unconsciously felt in the theatre. If two or more actors talk quietly or secretly, while others are on the stage within the triangle, you feel that the others should hear them. It is necessary to stretch your imagination to convince yourself that the others are unaware of what is being said.

You never feel this, however, in a drama produced by Bernhardt. The people who should not hear a private conversation are always outside of the triangle when that conversation takes place, and your consciousness of the law of perspective makes you feel that of course they cannot hear!

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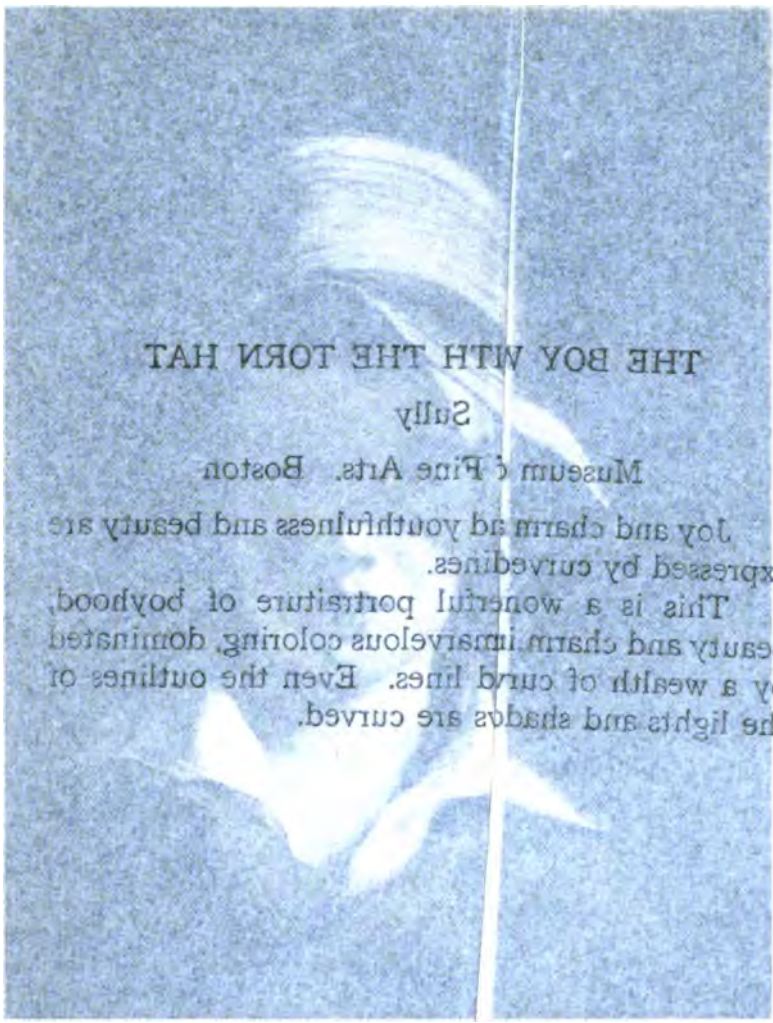

THE BOY WITH THE TORN HAT

Sully

Museum of Fine Arts, Boston

Joy and charm and youthfulness and beauty are expressed by curvedines.

This is a wonerful portraiture of boyhood, beauty and charm immarvelous coloring, dominated by a wealth of curvd lines. Even the outlines of the lights and shados are curved.

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However, the moment they step within the triangle, then they are part of the group in action, and you again feel they should hear even though the story of the drama tells you they do not

Compare the marvelous grouping of sixteen figures in this work by Chavannes, all bound together in one painting, with King Lear, by Edwin Abbey. He, as do most mural artists, paints beautiful and gorgeous figures or symbolic scenes, with little understanding of the laws of composition.

In King Lear, Abbey has attempted to unite ten human figures and a dog. The attempt at unity is based upon the English style of staging. The figures are arranged in a straight line. It is a splendid painting, the coloring and the individual figures are exceptional, but there are three pictures in one painting. The picture in the center overlaps the picture at the left; and although it is supposed that the dog binds together the picture at the extreme right with the picture in the center, yet there is no unification. The painting of the dog is good, but as a unifying factor the dog is a failure. He becomes too prominent and he does not unite. He is not the apex of the triangle, and if he were at the apex he would be the all important figure. From the reproduction, separated as they are here, you perceive three distinct paintings.

The triangle principle in composition is successfully employed by Murillo in the painting,

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The Children of the Shell. Here there are two triangles, the outer one embracing the three figures of the painting, and the inner one signifying the spiritual ideal the painter desires to communicate. The painting is composed of the two children and the lamb. But the thought of the painting does not center in either one of the children nor in the lamb, but in the act of giving aid, symbolized by the giving of the drink of water from the shell.

In Caritas, by Thayer, two triangles are employed. The upper one centers in the mentality of the spirit that protects, and the lower one centers in the heart that desires to protect. And in addition, this spirit of protection is given virility by three great vertical lines—one the central line of the body of the mother, and the other two, one on each side, forming the outline of the dark background, augment the life line of the body of Caritas.

So That He Set the Royal Crown Upon Her, by Villegas, although an example of almost perfect triangular composition, is weakened by the line of the flower rope strung across the front of the painting. Even if, in the actual crowning of Esther, a cordon of flowers was used, it should have been eliminated in producing a work of art. In reality, depth was given to the scene by the mass of spectators facing the coronation scene and by the lines of the great hall, neither of which are included in the painting. Art should never attempt to reproduce

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reality. Its one function is to communicate the consciousness of reality. Inasmuch as the perspective of the audience and the perspective of the great hall are left out of the painting, the effect of greater distance, greater impressiveness and more dignity could have been gained either by eliminating the flower rope or by allowing it to fall to the ground, so that it would have rested in a horizontal line upon the lower step, forming the base of the triangle and thus not destroying its value.

Though very few painters of the early Italian school, and probably no painters before their time, employed the triangle as a basis of composition, yet Raphael and Leonardo da Vinci were exceptions of their day. It is often admitted that the color work of the Sistine Madonna is not as wonderful as that of many other Madonnas or as that of many paintings of the same and even earlier periods, but all critics hold that it is the great Madonna. This superiority is due principally to the triangular basis of composition, which is lacking in other paintings of the Madonna.

In the employment of the triangle Michelangelo stands out among the early artists as a phenomenal exception. He employed not only action opposed by action, action opposed by passivity, and perfect balance of weight, but he also produced some of the most perfect examples of construction based on the triangle.

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The tomb of Lorenzo de Medici is an unparalleled example of triangular construction. It is marvelous. A mind less great, less conscious of the laws of triangular composition, would have included many minor figures as guardians. By not doing so, Michaelangelo has made the Tomb a masterpiece.

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SAINT STEPHEN

Musée du Louvre

It is not the shape of the arms and the limbs nor the shape of the torso that gives one the impression of a lack of masculinity. It is the curved line upon which the entire body is built which so strongly suggest the emotively feminine element.

The painting, as it is, is beautiful in conception, marvelous in composition, wonderful in technique, but the curved lines are too dominant to give one a true concept of a man who was a spiritual hero.

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How to Tell Stories About Art

By Brown Landone

TRUE happiness is the aim of life. Enjoyment and appreciation of art are the purposes that should guide every individual desiring to lead others to love and enjoy the great paintings and works of sculpture, the marvelous buildings, music and literature of the different peoples of the world.

A story about a painting or other work of art is a failure unless it leads the hearer to enjoy that work of art. Most of the stories told of art fail to arouse true appreciation and to awaken true enjoyment in the work of art, because of an almost universal mistake in the method of telling the story.

Those who try to lead others to enjoy art are those who, in most cases, have made a more critical study of the subject than those to whom they are talking. Consequently, they tell the story from the standpoint of critical observation, instead of from the standpoint of enjoyment. They themselves have learned what they know from art

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critics, connoisseurs, writers and lecturers on art, who have been taught in turn by association with artists themselves.

The artist seldom talks of his inspiration, as his inspiration is individual, is personal. Rather he talks of, or discusses, differences in technique, differences in "atmosphere," differences in values, differences in composition, differences in execution. This is of value and of interest, but gives no pleasure to the mass of people who do not understand the technique of art. Consequently it is a great mistake to present art in this way.

To learn to enjoy automobile riding, it is not necessary to understand exactly and definitely the numerous processes through which iron ore passes in becoming a hind axle; neither is it necessary to understand the system by which the gas is ignited in the cylinder. The technique of construction and the methods and means by which power is developed are non-essential in learning to enjoy automobile riding, in awakening a desire to own an automobile, developing the desire and habit of enjoying one often.

Neither is it necessary, in leading others to love music—in leading a man, woman or child to appreciate and enjoy the work of a great virtuoso, for instance—to teach of what kind of material the violin is made, the year in which it was made, by whom it was made. It is not neces-

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sary that one know of the years of training required to make the violinist a virtuoso.

In leading others to love painting and sculpture, either by stories or action, it is not necessary to teach them the year in which a painting was painted, by whom it was painted, what special methods of technique were used; but it is essential to show that a human relationship exists between the person you wish to interest in the work of art, the person in whom you desire to create a love of art, and the work of art itself.

The history of a painting, the age of the painting, a knowledge of the school to which it belongs, expert knowledge of its technique, of the execution of the work, are of interest only to experts, to connoisseurs; but these discriminations taken by themselves kill enjoyment.

Expert knowledge depends upon the recognition of differences, and recognition of differences always kills or tends to destroy enjoyment of art. Even experts, who give too much attention to these critical phases of art work, soon develop within themselves a consciousness which makes it impossible for them to truly enjoy the work.

Most of our efforts to tell stories about pictures, whether these stories are tales told to children or are lectures given to adults, center too much attention upon the processes which kill enjoyment—upon the recognition of differences.

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It is a basic psychological law which applies to adults as well as to children that recognition of differences arouses no emotional pleasure; and it is a fundamental law that only things that are alike, conditions that are alike, qualities that are alike, are agreeable.

The first great mistake, then, that all mothers, teachers and lecturers make is the appeal to contrasts. Contrast is never agreeable. Only like ideas give pleasure, and it is only when one finds a likeness, similarity among a multitude of contrasts, that one is pleased.

A mind that does not think clearly assumes that pleasure is due to contrasts, while, in truth, it is due to the recognition of a likeness amid contrasts. What joy it gives to find, amid many disturbing contrasts, something we can recognize by likeness.

A brother and sister are each fond of the other. They grew up together, happy playfellows and chums. Each is now married, living in different parts of the city. They have not seen each other for two weeks. Walking down the street, the brother notices at a little distance a woman that looks like his sister. The points of likeness attract his attention, awaken his interest, arouse his desire to greet her as soon as possible. The supposed sister enters a store, the brother following. As she lifts her veil to examine more closely some goods

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on the counter, the brother sees that she is a negress! The contrast kills all interest, all desire; all the hoped for pleasure vanishes.

Attention, interest, desire and enjoyment all depend upon recognition of like qualities.

This is true in all forms of art, as well as in daily life. It is true because it is a fundamental principle of the human mind.

Recognition of likeness is one element that makes humor or wit enjoyable. It is the one thing that makes it agreeable, pleasing, amusing.

Let me quote from a recent story which amusingly depicts the experiences and blunders of a young man and his wife, during their first and only entrance into society. They live in a thirty-five dollar apartment; the event is a dinner and an evening at bridge at the home of their landlord. The man, in describing the first course of the dinner, says:

"The hired girl brought in some half-sandwiches, made of toast, with something on them that looked like BB shot, and tasted like New Year's morning."

There is certainly nothing agreeable in the contrast between caviar and BB shot, but at once we are pleased in recognizing a likeness between caviar, the eggs of a fish, and the small shot, ammunition for a shotgun.

There are differences,— contrasts,— except in size and color; contrast in nature, contrast in

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origin, contrast in use. We eat the caviar, we use the shot in a gun; but there is a likeness, and the recognition of that likeness gives us pleasure.

Moreover, there are a million contrasts between "half-sandwiches" and "New Year's morning," but the rube who has never tasted caviar before finds a likeness between the taste of the caviar and the taste in his mouth on New Year's morning. That one likeness, among a multitude of contrasts, gives us pleasure!

To secure the attention of the child or adult, to win his interest, to arouse his desire to know more about art, and to lead him to enjoy it, the story teller or the lecturer must select and present points of likeness. Likenesses between the experience of the individual and the incidents or qualities suggested by the work of art.

The child is interested in the statue Amour, by Blondat, not by telling him the history of Blondat, not by telling how the piece of marble was quarried, how it was sculptured; but by being led to see the likeness between the perk, wide awake attitude of the statue and its own conception of a wide awake, interesting little boy or girl. The adult also, in viewing Amour, is pleased by the recognition of an aliveness in the statue, which he at once associates with a like idea in his own mind—the idea of the aliveness of his own little boy, or of some other boy he knows or has known.

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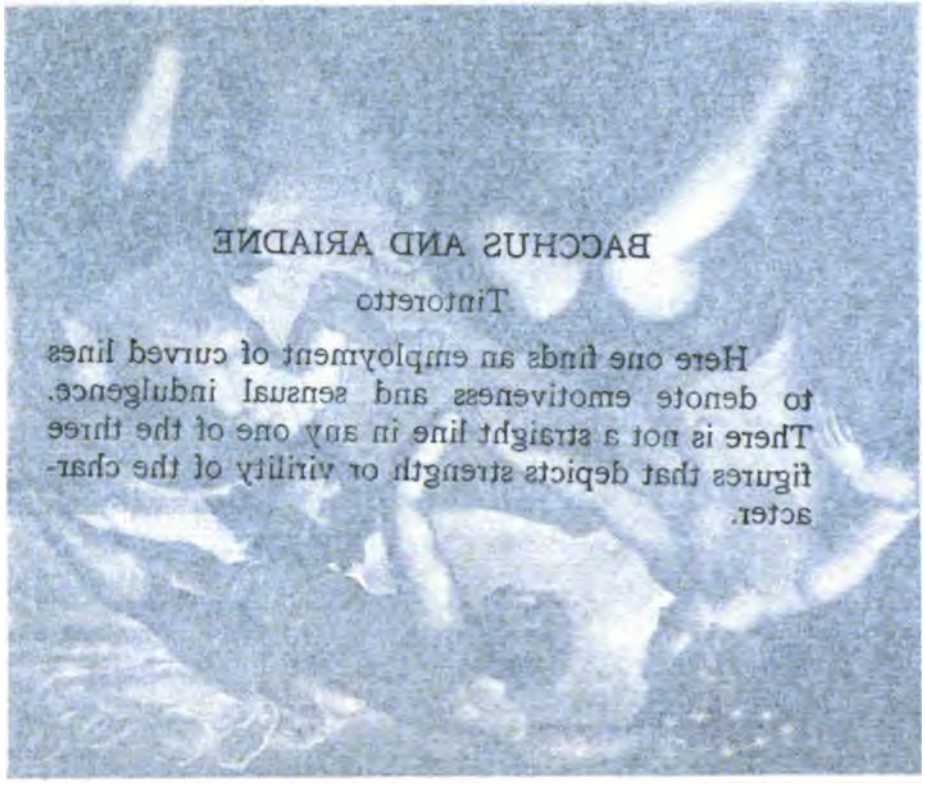

BACCHUS AND ARIADNE

Tintoretto

Here one finds an employment of curved lines to denote emotiveness and sensual indulgence. There is not a straight line in any one of the three figures that depicts strength or virility of the character.

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Automedon with the Horses of Achilles is interesting, if the story, in a suggestive, not didactic manner, points out the likeness of the consciousness of power Automedon feels in holding the immortal horses of Achilles and the consciousness of power each child or man feels in holding in control animals more powerful in physique and less powerful in mentality than himself. No child lives who does not enjoy taking the reins out of its father's hands, no child lives who does not feel the thrill of controlling the horses; no child lives who does not feel the thrill of handling the wheel of the automobile—controlling by his intelligence a greater physical but less intelligent animal or inanimate thing.

And this joy of the child is also the joy of the man.

In telling the story of Automedon, appeal to this basic emotion—an emotion which exists in the consciousness of every individual, child or man, an emotion common to all.

The same idea should be the central thought of any story of Daniel in the Lions' Den.

Always seek, in telling every story, to pick out the great truth in each painting, in each work of sculpture, in each poem, in each drama, for that suggested truth is like the real truth existing in the soul of every human. This likeness is the most important thing in the work of art, for if it did not communicate something to all by suggestion of

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like truths, it would not be great art. It is, therefore, the prime essential of every work of great art.

To make paintings and sculptures interesting by story telling, to create interest in them, to teach others to desire to know more about them and to see them more often, and to lead others to enjoy them, it is necessary also to base the work upon another great principle of the human mind, action. Colors cannot be perceived through the ear, neither can line, nor form, nor proportion, nor composition. Each human individual perceives color through the eye; by the same sense organ he perceives line, form, proportion and composition.

Story telling about works of art fails of accomplishing the best results if the story teller relies upon the ear of the hearer. Every statement in the spoken or written story should be accompanied by an appeal to the eye.

If you are to tell the story of The Boy with the Torn Hat, by Sully, what likenesses can you discover, likenesses that you can awaken in the child's mind by the appeal to color and what it suggests? The life suggested by the coloring of the face, the boyish happiness of expression that accompanies such freedom, the torn hat, the waist open at the collar, all suggest a thousand and one things the boy has been doing. Does there exist a child, a normal child, that does not like to do these things? Are not the normal impulses of the

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boy underneath Sully's torn hat like those of other boys? Even if the story is told to boys in the city, to boys who have never lived the life, never have had the opportunity of living the life of The Boy with the Torn Hat, though much of the story tells of the differences of the life of the city boy and the life of the country boy, what is it that awakens pleasure, that arouses to interest the city boy? Is it not the likeness of his ideas of what he would wish to do if he had the opportunity, to the things the country boy has the opportunity of doing?

And what is it that gives the grown man pleasure as he looks at The Boy with the Torn Hat? Remembrances of his own boyhood days. Remembrances of the time when he was a boy like that boy, or did things like the things this boy does.

What is it that pleases the mother who views this painting? Remembrances of the time when her boy was as free, as happy, as joyous, as impulsive, as Sully's boy.

Even the story of a building—of St. Mark's Cathedral, for example—is made more interesting by pointing out the ideas of likenesses which the colors awaken. The child as well as the man enjoys being told that in all southern climes architecture and dress are more highly colored than in northern climes, because the sky in southern climes is bluer, the verdure more green, the flowers more brilliant, the sunshine more golden. He recognizes a likeness

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of brilliancy of nature and the brilliance of dress and buildings.

And this can be applied to lines and form. The arches and domes of St. Mark's can be made of interest by relating the life, customs, and necessity of protection from climatic conditions existing among the people living in the warm climates, to the form of architecture.

Domes, colonnades and arches originated in the lands of sunshine; it was necessary that the people during the heat of the day find protection from the scorching sun; consequently, the open air promenades, the galleries supported by columns and arches. The dome is formed to protect one from the rain and the heat of the sun, not from snow. The steep slanting roof is necessary only in countries of snow and ice, where the roof must be so steep that snow will not pile up in great quantities upon it. Even a little child recognizes the likeness between the ordinary parasol used to protect its mother from the sun and the gorgeous dome parasol of the architecture of southern climes.

It is unnecessary, then, to waste time in drawing contrasts, in depicting differences, if it is your desire to make other people enjoy and love art more. No matter what painting you choose, present the great feature of the painting, the truth that is like something in the life or experience of the child or man to whom you are telling the story.

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"If you are giving a child a piece of cake," writes Miss Hurll, "it adds nothing to his enjoyment to tell him that it came from an expensive caterer, that it contains certain ingredients and was made by certain rules, or that it will contribute to his nourishment. If it is good, he eats it and wants more."

And man is much the same as the boy. If we enjoy art, it is not necessary to know the technique employed, the kinds of paint used, the definite year a few centuries back in which it was painted. It is enough just to discover in it likenesses to our lives, those truths that appeal to the highest and best qualities in ourselves, those elements which satisfy our ideals and lead us on to desire more of art, and to live more fully the inspiration portrayed in art.

If your stories accomplish this, all other things—knowledge of technique, execution, values, atmosphere—will follow.

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How to Enact Art

By Brown Landone

A STORY about a picture or about a piece of sculpture often interests the child or the man in the story told, although it may not develop interest in the work of art itself.

This is especially true of portraits and of single sculptured figures.

Many a mother or teacher or lecturer tries to interest a child or an audience—it makes no difference which—in a picture of Longfellow, by telling something of Longfellow's life, and if told to a child, especially a story of Longfellow's boyhood.

This in no way interests the child or the man in the portrait, even though it creates a great interest in the tale of the incidents of Longfellow's life. But interest in portraits and in single sculptured figures can be created by leading the child or the adult to enact the expression of the face, or the pose of the body.

If, for instance, you wish to arouse interest in the Student's Face, hung in the Musée du

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Louvre, you can do so by leading your hearer to attempt a similar facial expression. Especially is this effective if you choose a subject the facial expression of which indicates a state of mind or feeling like that which the child or man has experienced.

The child has experienced the feelings expressed in the face of The Boy with the Torn Hat, the man has experienced these feelings also; the child has felt the cheer and good will of the face of some motherly woman like that expressed in the face of A Young Dutch Woman, by Rembrandt; that cheer man has also felt; the child has experienced the feeling of kind seriousness in the face of father or teacher, similar to that expressed in the Student's Face.

This work of enacting creates a direct interest in the painting itself. It centers the interest in the work of art, not on the story about the painting, a story which may not be suggested by the work of art itself.

In like manner, a story of Apollo, the sun god, centers primal interest upon the Greek mythological tale, and only secondarily centers the interest upon the statue. If it is Apollo Belvedere in which you are to interest the child, his undivided attention, co-operation and enjoyment can be secured by letting him pose as Apollo Belvedere, pointing out to him how he may balance his body,

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as Apollo is balanced in the statue; how he may balance motion and power, as motion and power are balanced in the statue. Since the weight of Apollo is on the right leg, and since a leg is stronger than an arm, a boy five years old will be understandingly interested in extending the left arm as far as he can gracefully to make it balance the power indicated by the leg. He will also be interested in knowing why the drape is necessary in order to indicate greater mass on the left side of the body to balance the greater activity of the right leg, and the mass of the trunk of the tree.

But the story alone will not suffice. Words are interesting, but action is better, because motion is the basis of all existence.

How little the marbles of the Ægina temple mean to the ordinary child or to the ordinary man! But let either the boy or the man pose as the spearman, with a spear in his hand, with a cardboard headdress such as the spearman has; or let him pose as the archer, with the bow and headdress, and he has a definite interest in studying those reliefs, so that he may make the headdress like that worn by the ancient Greek; so that he may make the bow curved, not like the ones the Indians used, but like that of the ancient archers; so that he may balance himself on his knees in such a way as to gain the greatest support and the greatest freedom of action of arm and back and shoulder muscles.

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SAINT BARBARA

Palma il Vecchio

Because there is a dominance of curved lines instead of the straight or the spiral, the painter gives one, not the idea of a saint, sanctified Barbara, but an idea of voluptuousness, almost a touch of sensuality.

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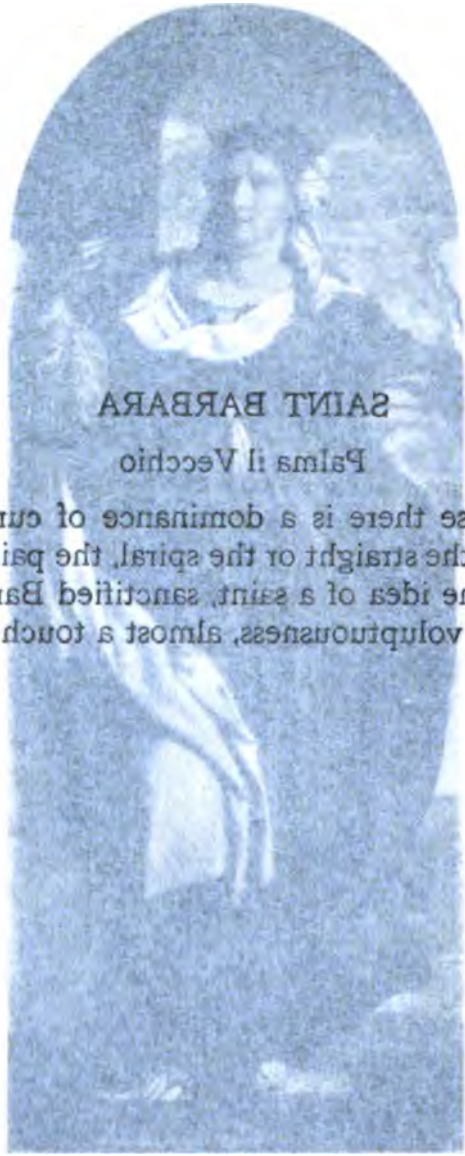

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Let him try other poses, with the bent knee far back, so that he may see how unstable the other poses are. One trial creates greater interest in the relief, greater admiration for the work of the ancient sculptor, than an hour's talk. In interesting a child in the Discus Thrower, a story of the game is essential; but actual posing, enacting the pose of the Discus Thrower, awakens more interest in the statue itself.

A half hour's talk to a man or child concerning Rodin's wonderful The Thinker will not make him feel the attitude nor the state of consciousness expressed by Rodin's work so deeply as attempted poses enacting the pose of The Thinker.

Whether man or boy attempts this pose, he soon finds he does not enact it correctly the first time. There is the position of the feet which requires attention—one is a little further back than the other. There is the position of the arm, the hand which supports the head—the right elbow is on the left knee, not on the right, and this means a slight turning of the torso. Then there is the bend of the hand that holds the head, the straightness of the first finger and of the thumb. The relaxed yet powerful suggestion of the palm of the left hand, the fingers and thumb not gripping the knee, not loosely hanging over it, but in a half grip and half open position, indicating The Thinker has not quite grasped the problem, yet does not despair of

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solving it. An open, hanging hand would indicate despair, a feeling that the problem could not be solved, that it would be useless to think about it. All these things can be taught not only to men and women, but to very young children, and they create an interest not in any story about the work of art but in the work of art itself.

Even very little children can be taught to love art, whether it be in the nursery or in the school, by posing to enact the attitudes of children; to enact the pose of Amour, for instance, or of the Children of the Shell, or of Penelope Boothby; even the turning of the eyes is of interest to a child posing as Charles, Prince of Wales, by Van Dyck.

Paintings of scenes or incidents offer unlimited possibilities of interesting children and adults by enacting the painting. All the coloring can be studied for the purpose of reproducing it in the costumes, the draperies, and the settings. Costumes, manners, dress, and the life of the people can be studies for the purpose of reproducing the painting as a Tableau Vivant.

What possibilities lie in He Placed the Royal Crown Upon Her! The story of the life, customs, habits, religion of the people, the magnificence of the court, the lives of the slaves—all these things can be worked out and true interest developed. love for art created, by enacting the painting.

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As motion is basic in human life, as action is the primal and ultimate expression of life, the essentials of all art—suggestions of a feeling of life, of a feeling of negation or death, of balance of weight, of balance of motion, of composition, the limitless possibilities in grouping, suggestion of idealism—can be taught by enacting the works of art, by reproducing in pose and motion that which the painting or piece of sculpture suggests.

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Lorado Taft

A Teacher, Sculptor and Prophet

By Brown Landone

LORADO TAFT was educated at the University of Illinois, and at the Ecole des Beaux Arts in Paris; later he received an L.H.D. from Northwestern University. For thirty years he was Instructor of Art at the Art Institute of Chicago, and has been for many years lecturer on art in the University Extension Department of the University of Chicago. He received the designer's medal of the Chicago Exposition of 1893, the silver medal of the Buffalo Exposition of 1901, and the gold medal of the St. Louis Exposition of 1904. He is a member of the National Institute of Arts and Letters, the National Sculpture Society, the Society of Western Artists, Chicago Society of Artists, Municipal Art League of Chicago, and Municipal Art Commission of Chicago.

Although America has been the Utopia of democracy on a grand scale, and the wonder of the world and the marvel of the century in industrial

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A YOUNG DUTCH WOMAN

Rembrandt

The Altman Collection

The Metropolitan Museum. New York

This face, without doubt, is emotional; not sentimentally so, but in the truer sense of the word. Strong as is the forehead, the cheer, the good will, cordiality, heartiness stand out as dominant qualities. These qualities are portrayed by the almost exclusive use of curved lines, as can be seen from the lined production here given.

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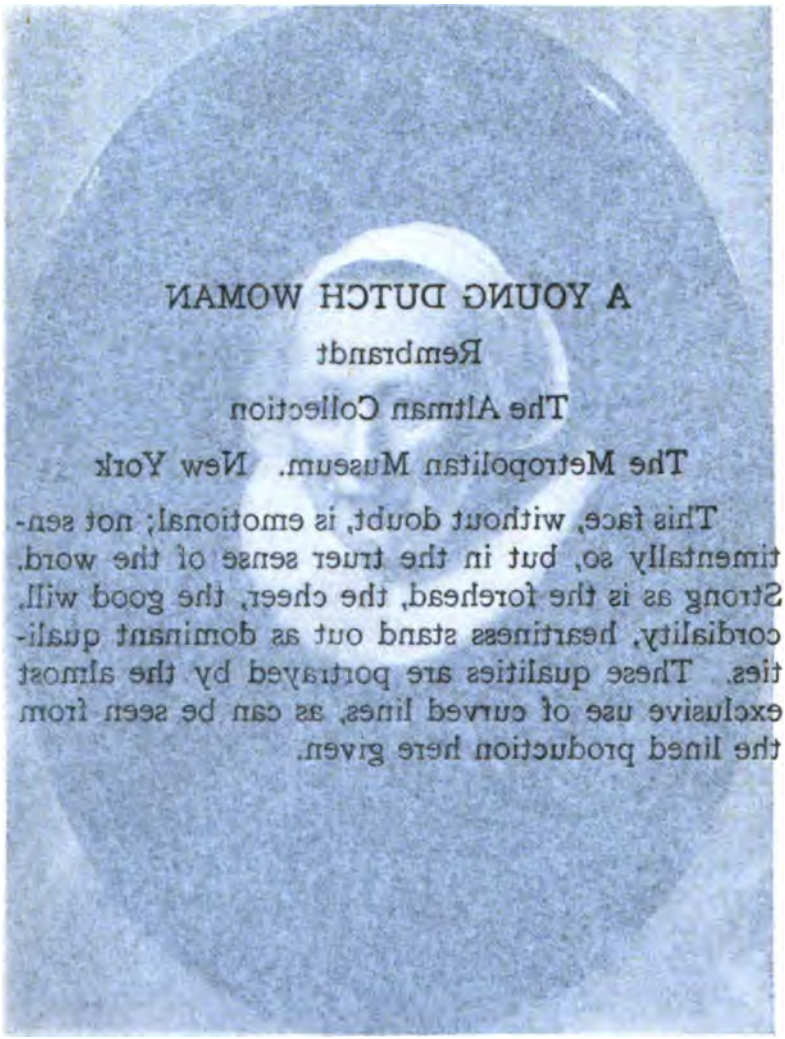

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advancement, yet until a generation ago it was unappreciative of the spiritual message of the beauty of art.

Conditions, attitudes and ideals are changing, America is awakening and not only to the message of art, but is also appreciative of those who have labored to spread the message.

For thirty years Lorado Taft, the sincere and earnest prophet, inspired by a great ideal, labored almost alone to spread the message — to awaken America to a realization of the value of the beautiful.

Justly has he been called "the greatest artistic educative personality in the central west," but in addition to being America's greatest teacher of art and the prophet of art in America, he is a sculptor—and a great sculptor.

The artistic value of the work of Lorado Taft and the measure of its greatness can be judged only by comparing it with the sculpture of Greece and Rome. In his creations one finds embodied many of the principles that determine the superiority of the classic sculpture.

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French Art the Language of the Civilized World

By Lorado Taft, L.H.D.

ALL knowledge begins with the particular and the personal—with one's own experience—and in time extends to the general. As I endeavor to record America's artistic obligation to France, my first thought is of what that land has meant to me. The rapt and inquiring youth fresh from his midwestern background of waving cornfields, now tracing the crooked streets of the Quartier Latin, now drinking in with unquenchable thirst the inspiration of museums and public monuments, has grown old, but the memories are still vivid and the sense of obligation even keener than ever.

I see myself confidently led to the lodging of good old Pere Dumont in the very Institute of France and behold my name inscribed upon the atelier-roll before I even knew what was happening to me. And what an extraordinary place that

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studio was! I have not forgotten the weird happenings and exaltations of those first few months; the strange mixture of joy and fear which every hour brought me in that ancient cradle of the arts. I remember the gradual growth of confidence that these vivacious and singularly hairy companions of mine were really good fellows who meant me no harm.

Presently "l'Americain" won his place in the "Concour des Places." Like all other successful contestants, he was good naturedly congratulated even by his disappointed colleagues. Prizes and various mentions followed. Always the same good humor; the same courteous, "Felicitations!" Those comrades were certainly "game." And, mind you, this school which was generously giving its money prizes to foreigners on the same terms as to Frenchmen, was charging not one sou for tuition. Three years of it without money and without price—is it any wonder that ardent youth becomes very greatly attached to the country which offers such privileges?

On one of the very few occasions when Augustus Saint Gaudens was persuaded to speak in public he voiced the thoughts of a whole generation of American sculptors:

"I know that I am expressing the sentiments of the majority of my confrères, as well as of the painters and architects, when I add that we feel

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for France the deepest gratitude for the generous instruction she has extended to us so lavishly in her academies and schools of art.

"Her hospitality has been without bounds, and her guidance most enlightening and inspiring under the masters of our day—Barrias, Dubois, Falguière, Fremiet, Mercié, Rodin, as well as under the masters of her past, Jean Goujon, Germain Pilon, Houdon, David, d'Angers, Rude, Baryé, a glorious list.

"It is a great pleasure to be able to express to the representative of that great nation what I know so many of my fellow-sculptors would wish expressed. And although we are like the strong youth who feels his strength as he breaks away from his mother's side to make his own way in the world, nevertheless, like him, we honor and cherish our alma mater, and feel for her the deepest love, respect, and gratitude."

Was there ever a nation that more sadly needed the saving grace of art than does this great Union of ours? America's very prosperity exposes her weakness, her superficiality in certain of the finer expressions of civilized life. In matters of religion, of law, even of literature, our inheritance is largely English and in these departments the ancestral traditions have been strong and helpful; but in the pictorial and plastic arts we come indeed of a poverty-stricken lineage. No doubt the image

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smashing of Cromwell's fanatics was good for their souls, as is any vigorous expression of conviction, but what an aridity of spirit was their bequest to the generations which followed! Our New England forbears were the direct descendants of those who attempted to wipe out the arts of England as ruthlessly and completely as the Turks have undertaken to exterminate their Armenian brothers within the last two years.

Neither of these conscientious efforts proved a complete success but the effects are far reaching. England was too beautiful to be completely devastated and many of her glorious minsters survived the iconoclastic torch. Their soaring spires and ivy-grown walls still rose in silent protest, but as far as possible they were piously denuded, precisely as they had been piously builded and adorned—"to the glory of God." Statues were maimed; pictures burned; stained glass windows, splendid as those of Rheims, were completely destroyed, and even the glorious songs of the Church were forever silenced.

Such was New England's æsthetic heritage. The very year of the Mayflower's arrival on that forbidding coast saw the erection in Paris of the exquisite Fontaine Medicis in the Garden of the Luxembourg. It was not even in any way comparable in importance with the other but it marks well the divergence of thought of two peoples des-

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tined later to become so closely united. Those stern-faced adventurers seeking religious freedom beyond the grey waters were incapable of producing or even conceiving such beauty as was France's daily fare. They were working out their own salvation on very different lines, but meantime France was creating not only for herself but for England—for New England—for the entire earth.

For it is the peculiar gift of France to be able to evolve an art which speaks a universal language, which is the desire of the civilized world. Other nations have their high ideals and their successful arts but as a rule they are local in their significance and in their appeal. The country which provided a universally accepted court language has also found itself able to address mankind through its painting, its sculpture, its architecture and its general enrichment of life.

With the Centennial Exposition of 1876 came an artistic quickening such as our country had never known before. A new and growing appreciation dates from that year. It began with the recognition of our own shortcomings as compared with other lands. France in particular made strong appeal to our newly awakened tastes, and the work of one or two Americans who had studied in Paris had great influence. The demand for a better and more forceful art was not long to remain unanswered. With the advent of Saint Gaudens

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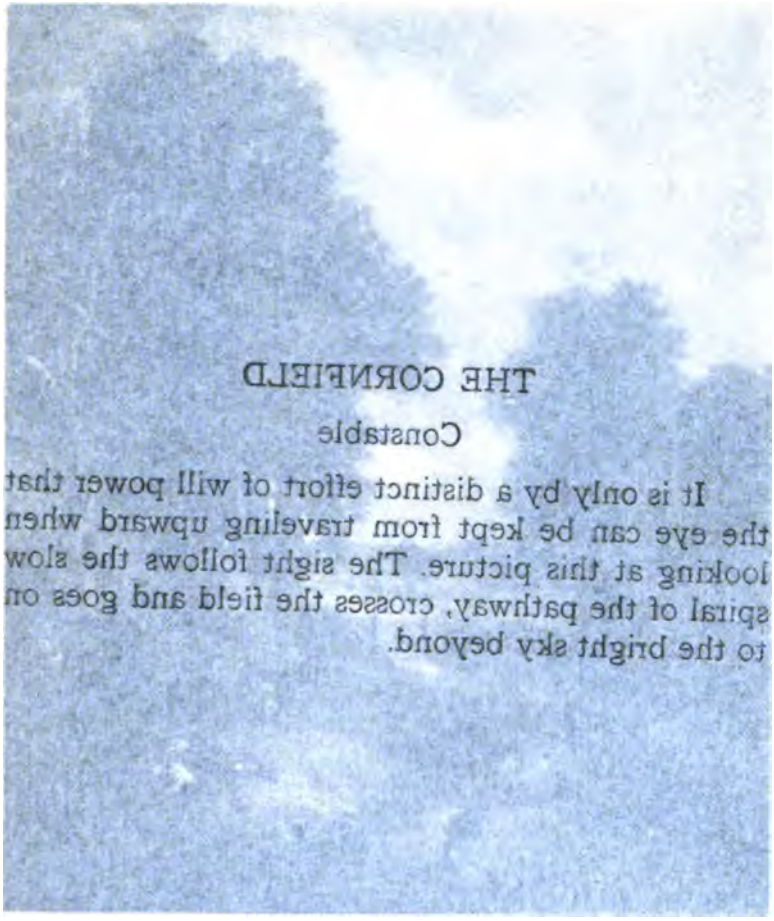

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THE CORNFIELD

Constable

It is only by a distinct effort of will power that the eye can be kept from traveling upward when looking at this picture. The sight follows the slow spiral of the pathway, crosses the field and goes on to the bright sky beyond.

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there came a notable change in the spirit of American sculpture, while the rapid transformation of its technic was no less marked and significant. Though we owe this change largely to Paris the result has not been French sculpture. Paris has vitalized the dormant tastes and energies of America—that is all. A pronounced and helpful feature of the new order is the fact that as a rule Paris-trained sculptors do not remain abroad; they return to live with their own people and, like their French masters, they delight in teaching. The influence of such a man as Saint Gaudens becomes incalculable when multiplied through the pupils whom he has brought up to share his labors and his triumphs.

Of the debt of our American painters to France—of our architects—it is almost needless to speak. Not indeed because these are negligible scores but because they are known to all men. For the last thirty years practically all of our painters and architects have gone to France to study. The architects have brought back more than their studio blouses and records of grandiose "projets." Their Beaux-Arts organizations in each city are like entrenched fortresses, armed protests against the formless and grotesque in building. Their thorough training means much in the harmonious and tasteful ordering of the cities of to-morrow.

Our painters are convinced that the science of their art has no other home than Paris. There

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all the great movements of recent years have originated. From Delacroix to the Decadents—from Courbet to the Cubists—here is ever life and agitation! You choose your "ism" and your master, carry off what your bowl will hold—and later season to taste.

There are disadvantages in adopting an art all ready made: in letting some one else do our thinking. As Brownell says, our system has its analogies with the days of Francis I, when that art-loving king imported not only Italian paintings and sculpture but not a few of the great men who made them.

"Like our own painters, the French artists of the Renaissance found themselves familiar with masterpieces wholly beyond their power to create, and produced by a foreign people who had enjoyed the incomparable advantage of arriving at their artistic apogee through natural stages of growth, beginning with impulse and culminating in expertness.

"The situation had its advantages as well as its drawbacks, certainly. It saved French painting an immense amount of fumbling, of laborious experimentation, of crudity, of failure. But it stamped it with an essential artificiality from which it did not fully recover for over two hundred years, until, insensibly, it had built up its own traditions and gradually brought about its own inherent development."

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Our artistic development has been almost a forced one since we discovered France; the admiration has been almost too ardent. At least it has not always been discreet. But this is not the fault of the great teacher. We shall learn in time to do her greater honor. Even now there are a few who have absorbed the spirit of her august leaders, who are putting their training to something more profitable than servile copying. In time we shall have our own distinctive school of painting, but French art will ever remain its beloved godmother.

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John Henry Wigmore

An Authority at Home and Abroad

By Brown Landone

DR. John Henry Wigmore was professor of Anglo-American Law at Leio University at Tokyo, Japan, for several years. Since 1901 he has been the Dean of the Faculty of Law of Northwestern University and President, 1916, of the American Association of University Professors. He is a Harvard University A.B., A.M., LL.B., and LL.D., and of the University of Wisconsin.

Dr. Wigmore is author of The Digest Decisions of Massachusetts Railroad Commission; of The Australian Ballot; of Notes on Land Tenure and Local Institutions in Old Japan; of Materials for the Study of Private Law in Old Japan; of the four volume Treatise on Evidence; of a Pocket Code of Evidence, and The Principles of Judicial Proof.

He is editor of the sixteenth edition of Greenleaf on Evidence; editor of Compiled Examinations in Law; of Cases on Torts, and of Cases on Evidence.

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AN OLD CLEARING

Wyatt

The Metropolitan Museum. New York

An American painter characterized by his deep love of simple scenes from nature. Many landscapes, no matter how well painted, are dead and uninspiring because there is no indication of idealization; others attract and hold, giving joy and inspiration.

The law of the spiral, which indicates idealization, begins near one, near the conscious self, and moves in a compound curve far away from the individual, ending in the infinite.

In this painting, a quiet scene is made interesting by a marvelous employment of the spiral line. The pathway starts at the lower right hand corner and curves twice before reaching the border at the left, where it is suggested by patches of light underneath the trees.

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AN OLD CLEARING

Wyatt

The Metropolitan Museum, New York

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He is co-editor of Select Essays in Anglo-American Legal History and of The Evolution of Law series.

This man, whose mentality is so profound, so exact, and so dispassionate and severe in its analysis of law, was first referred to before me, by eminent professors of German Universities and German scholars of international law, as the great American authority on law, jurisprudence and evidence. Later I heard Italians render homage to him; men of France commended his European and Japanese legal studies and investigations for their exactness, extensiveness and completeness; the Lord Chief Justice of England knew of him and his work; and I found he was known not only in Tokyo but throughout the Japanese Empire.

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The Seamless Web of Our Legal History

By John H. Wigmore, LL.D.

"ALL history," said that lamented historian, Maitland, in a memorable epigram, "is but a seamless web; and he who endeavors to tell but a piece of it must feel that his first sentence tears the fabric."

This seamless web of our own legal history unites us inseparably to the history of Western and Southern Europe. Our main interest must naturally center on deciphering the pattern which lies directly before us,—that of the Anglo-American law. But in tracing the warp and woof of its structure we are brought inevitably into a larger field of vision. The story of Western Continental law is made up, in the last analysis, of two great movements, racial and intellectual. One is the Germanic migrations, planting a solid growth of Germanic custom everywhere from Danzig to Sicily, from London to Vienna. The other is the posthumous

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power of Roman law, forever resisting, struggling and coalescing with the other. A thousand detailed combinations, of varied types, were developed, and a dozen distinct systems now survive in independence. But the result is that no one of them can be fully understood without surveying and tracing the whole.

Even insular England cannot escape from the web. For, in the first place, all its racial threads —Saxons, Danes, Normans—were but extensions of the same warp and woof that was making the law in France, Germany, Scandinavia, Netherlands, Austria, Switzerland, Northern Italy, and Spain. And, in the next place, its legal culture was never without some of the same intellectual influence of Roman law which so thoroughly overspread the Continental peoples. There is thus, on the one hand, scarcely a doctrine or rule in our system which cannot be definitely and profitably traced back, in comparison, till we come to the point of divergence, where we once shaped it in common with them. And, on the other hand, there is, during all the intervening centuries, a more or less constant juristic sociability (if it may be so called), between Anglo-American and Continental law; and its reciprocal influence makes the story one and inseparable. In short, there is a tangled common ancestry, racial or intellectual, for the law of Western Europe and ourselves.

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I. The immediate ancestry of American law is found in English law. In the Mayflower, English law came over, as well as English tables and chairs. A people carries its law with it; for law is but State-ordered custom, and custom is but the fixed habits of social action, fixed in the brain and consciousness.

Law never proceeds by jumps. It is a continuous growth. You can no more create a law than you can create a religion; and American law, like American religion, came over from England. To understand its present, we must follow back, at every step, to its English home.

One of the most distinctive facts in the history of English law is landed property; that is, the shaping of law from the standpoint of a dominant class of landowners. Our law of property to-day bears witness to this. The different rules for real and personal property take us back to the time of the early Henrys and Edwards. Our peculiar expedients for creating trust estates were invented in the controversial days of Henry the Eighth, the great confiscator of monastic properties. Our various methods for devising property to be held by descendants on immutable conditions were invented by English conveyancers of three centuries ago; and such is their wealth of detail that even yet the manuals of English conveyancers long since buried are models for American lawyers of to-day.

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The ninety-nine year land leases which govern the skyscrapers of Chicago are merely adaptations from models made in England in a period when the Illinois Country, populated by the tribes of the Sacs and the Foxes, was being explored by LaSalle and Joliet. The phrases of the printed deed-forms which can be bought in any American law stationer's for a nickel coin bearing the imprint of the prairie bison, cannot be understood without going back in English history before Queen Elizabeth and the glorious days of Raleigh and Drake.

That mighty instrument of modern industry, the corporation, builds its existence on the trading companies which sprang up under Elizabeth. The power and duties of those vast agencies now known as public utilities are defined by the principles which English judges first applied to the stage coach, the innkeeper, and the blacksmith of five centuries ago. The injunction and the subpœna, which have figured in the great American controversies of capital and labor, were inventions of the English Chancellor in some dim period of the past. The mortgage bond, with which almost every modern investment is financed, takes its very name of "dead-pledge" from the days when Norman French was still spoken in English courts. The promissory note figuring in the files of every American bank cashier was invented and named by the goldsmiths of London, in the days before banks even existed.

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The writ of replevin, which rescues our pianos and our automobiles from the unjust detainer, is the same writ by which the Englishman freed his cattle from the landlord's seizure in the days of the lute and the ox-cart. The copyright which protects the authorship in the country which now prints more pages annually than any country in the world is founded on the terms of a statute of Queen Anne. The validity of the wills which pass on to posterity, once in every two generations, the accumulations of American wealth, is determined by legal rules settled in a statute of Henry the Eighth. And the apostles of modern sanitation could secure their ends sometimes with the greatest effect if they would brush the dust from a now forgotten law of an even earlier day and invoke for their quarantine measure the analogy of the English writ "De Leproso Amovendo," which forbade the leper to come to church and required his family to detain him safely in his home.

Our numerous safeguards of individual liberty—the privilege against self-incrimination, the freedom from search of domicile, and the other measures enshrined universally in our constitutional Bills of Rights—all of these reflect and record some struggle and victory in the annals of English law, from the days of Magna Charta to those of Burke and Mansfield. The jury—an institution which has spread from England over the entire civilized world

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APOLLO BELVEDERE

Museum of the Vatican. Rome

Pose is of two types. The one is active opposition of movement, the other passive opposition.

The statue of Apollo Belvedere is a perfect example of action opposed by action. The right leg of the statue is the strong leg; it supports the weight of the body, and the left arm of the statue is the strong arm. But inasmuch as the leg is stronger and more vital than the arm, the great sculptor turned the head toward the arm, and threw the drapery over the arm to suggest the consciousness of strength of the arm, in order to make its strength seem equal to that of the leg which it opposes. The left leg of the statue is extended backward, the right arm of the statue forward of the body. In this there is opposition in placement.

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—is a perpetual reminder of the depth and strength of the continuity between English and American traditions. The very instinct of the American lawyer—all that he unconsciously does and thinks in piloting his client among the complex channels of law and justice—is our inheritance from generations of professional life in England. The oldest surviving law court in the world is Westminster Hall in London, where Bacon and Camden and Mansfield sat, whose very words are yet being quoted this day and every day in scores of American courtrooms. Blackstone's Commentaries, which appeared just before the American Revolution, were sold by the score as quickly in the colonies as in England; and after one hundred and fifty years of daily inspiration to the American bar they have just been once more edited by an eminent professor in the farthest western American University.

And the curious feature of this inheritance is that, even after our two countries separated, we continue to draw belated inspiration from the old country for our reforms. The English statutes reforming civil procedure in 1850 may be found copied word for word in American statutes of fifty years later. The English code of commercial paper, enacted thirty years ago, was made the basis of our own code, adopted within ten years past in most of our States. And to-day when we are contemplating further reforms in our judiciary organization

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and our criminal procedure, American commissions are found visiting England to study the reformed models there in force.

Even those parts of our law which have come to vary from the English traditions can only be understood by tracing them back to the origin of variation. One great contribution of our own has been the system of recording deeds to land; but the type already existed in certain parts of England, and we merely changed in this country by making them the same for land and chattels, and by taking away the eldest son's privilege; but the general theory of inheritance remained unchanged, and the Anglo-American law to-day stands in radical contrast with that of Continental Europe. The public prosecutor in criminal trials is an American institution which England never had; we borrowed it from France. But we kept also the English grand jury; and the traditions of the grand juries of Lord Hale's day, under Cromwell and Charles, still obtain in America.

II. But if American law is in bulk a direct inheritance from England, yet English law itself was composite. On tracing its own history, it stands revealed as the mixed product of Continental stocks. To understand English law we must also understand Continental law.

Take in the first place that great invasion, first by the Angles and Saxons (now fifteen hun-

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dred years ago), and then of the Danish Northmen, who overran the land, and so supplanted the Celtic Britons that scarcely a vestige of the Celtic law can be traced in survival. Our very word "law" comes from those Danes, and has to-day no counterpart in any other European language except the Scandinavian. These Germanic tribes and their law were but a branch of the great race left on the continent, a part of whom, the Franks, later overcame Northern France and fixed their name upon the country. English law racially is therefore but a branch of Germanic law. Insulated as it was, it remained the purest part of the stock. And to-day the histories of Germanic law and Scandinavian law and Northern French law are an unavoidable source of study for the history of English law; together they form a family of which the English is the stock least altered by transfusion. The words of the marriage service, "with these goods I thee endow"; the phrases on a lawyer's professional card, "attorney and counsellor-at-law"; the ages of criminal responsibility and of civil majority, 14 and 21, —these, and scores of other common ideas in to-day's legal complex, reveal traces of the Germanic origins of our law, which link us up to the Continent.

Coming later to Norman times, we owe to these burly conquerors and strong-willed administrators the very genius of our law. Every historian admits that the Norman kings and barons stamped

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upon English law and justice its distinctive features; their aptitude for law has enabled the English system to rank as one of the two which impressed the world's legal history for centuries yet unended. But no historian has been able to explain the mysterious transformation which in two centuries gave to the Danish Northmen who settled on the Seine that genius for law which was certainly lacking in their cousins who had already invaded Britain. This remains as one of the baffling problems of national character.

And finally, by the days of Elizabeth, the Roman law, which had come to dominate in Western Europe, threatened to include England in its influence. The scientific revival of Roman law began in Italy in the 1100's, and tens of thousands of aspiring youths came to study at Bologna, and carried the science away again to the more primitive regions of the North and West. By the 1400's, France had become the leader in the new science; and by the 1500's it had placed its disciples in seats of influence in every court in Germany. The Church was already adopting its methods and traditions. And the English Chancellor, being always (in those days), an ecclesiastic, was employing its methods in English justice. For a time the Chancellor's courts competed with the common law courts, and even dreamed of victory. But the sturdy conservative British instinct, aided by the

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PEDIMENT SCULPTURES OF ÆGINA TEMPLE

The British Museum. London

Even in sitting or kneeling postures of sculptural figures of the ancient Greeks, the balance of support is always perfect. As one sees from the study of the pediment sculpture from the Ægina temple, in both the kneeling figures the line which passes through the ear passes vertically through the point of support, whether it is the ankle or the knee.

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fortunes of allied political forces, in the end dominated. Yet, though English common law resisted thus successfully Roman imported law in the mass, many doctrines and methods of the latter found a place, and helped to make the English law composite. To-day the traditions of the Federal Supreme Court, and of any Chancery Court in the land, cannot be understood without going back to some of the inventions of Innocent III, the great lawyer Pope of the 1200's. And when the trusts and combinations resist the bill of discovery for a list of their stockholders, or the admiralty court seizes a ship for the captain's debts, the modern American lawyer, had he the high curiosity for the history of his quirks and quillets, could go back to the papal decrees of the 1200's before he reached the origin of his methods.

III. But if the past unites us to Europe in our law, much more does the present and the future. There is and is to be both giving and taking, between us and the other Continent. If the past has been an inheritance for us, the future is to be an exchange and a sharing. But to understand its scope, we must know what there is to be shared.

Let us glance first at our own share. America is contributing to international law, and has been for three generations past. Henry Wheaton's treatise on the History of International Law was first published in French, seventy-five years ago;

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Story's treatise on Conflict of Laws eighty years ago; and every since that time America was destined to be reckoned with as a contributor. Lieber's code of Rules for Land Warfare extended this influence; and many eminent Latin-Americans have made it co-terminous with the Occidental Continent. The traditions of Grotius, Vattel and Bynkershoek must now be amalgamated with the formulations of Calvo and Drago, or Wharton and Moore. International law and custom can never again be composed of European materials only. The network begun during the last century must be woven in common for the future.

In constitutional law, the Federal model set by this country in 1789 has been studied and used in all newer federations,—Switzerland, Canada, Australia, South Africa. Whatever may be the type that succeeds best in each place, we at least have contributed to the success.

The future commercial law of the world must take account of our principles in patent law, and in other fields. If the commercial nations can not hereafter live alone, each with its own law, our share in the compromise will at least be an important one.

But the other aspect of the sharing is the more important for us,—the borrowing aspect. Living alone, as we have been doing, and subsisting self-sufficiently on our English inheritance, we have

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let our law fall out of touch with the progress of law's technique on the Continent. When England rejected the Roman law in the 1500's, and the French Revolution in the 1700's, it saved its law and ours, but it destined us to a juristic insularity of thought, like its own. We have now more than a century of arrears to make up. We can no longer ignore what has happened on the Continent. The international web of mutual activity and achievement grows closer and tighter, and our law must prepare to become cosmopolitan in its intelligence. In everything else, except our law, we have long had common bonds of thought and tradition with the Continent,—arts, agriculture, commerce, manufactures, and all the many sciences, pure and applied. Law alone has not taken note of what was passing. Europe is full of a century's messages for our law; and for a generation to come we must spend the time in assimilating them.

Thirty-five years ago France and Germany began to solve the problem of employers' liability and workmen's insurance; our own laws are less than ten years old. Criminology has for nearly forty years been the field of active speculation and fruitful discovery in all the Continental countries; our own awakening began less than ten years ago, and our criminal law and procedure still is content with the rusty principles of Blackstone's time. The science of legal method—the respective functions

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of judge and of legislature, the administration of justice, the principles of statutory draftsmanship and codification—have formed the theme of systematic reflection and experiment in modern Europe for more than a generation; but in this country the movement has barely begun. The philosophy of law and inspiration of jurisprudence have slumbered in this country since the days of Bentham, Austin and Livingston; but on the Continent each country now has a library of modern thought of its own in this field. The legal history of Europe has been a closed book to us, for lack of works in our language, until within a year or two beginning has been made with translations from the great modern masters of the Continent. Comparative legislation has been a tabooed subject, in our insularity of thought, and its materials are still inaccessible to us; although France has had for nearly fifty years a society which lays annually before its citizens the record of the legislation of other nations.

And, most notable of all results, we now find ourselves nationally incapable, as we approach an epoch of world-law, of entering into its councils with effective voice and vote. For our fifty legislatures are independent locally and yet impotent internationally; they may legislate within their borders for banks and marriage contracts, but they cannot independently make treaties of uniformity on these same subjects with other nations. Commerce

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and travel have made the world one; but our legislatures have not the power to adjust our law to the facts.

Thus, for lack of having kept in touch with the legal achievements of Europe, we are in danger of losing the privilege of sharing them. What we inherited is one thing, but what we have not inherited has now become an equally important thing. The past centuries of science and art and literature on the Continent are vital to us, that we may know well what we possess and whence we acquire it. But the last century of law in Europe is equally vital to us, that we may know what we do not possess and how much we are missing for lack of it.

We owe it to England and the ancient Teutonic and Roman worlds to recognize what we have already received from them in the structure of our present law. But we owe it to ourselves to recognize the treasures of legal thought which modern Europe stands ready to contribute to the moulding of our future law.

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Dudley M. Holman

A Man Honored by Medical and Legal Professions

By Brown Landone

DUDLEY M. HOLMAN is President of the International Association of Accident Boards and Commissions.

Although Mr. Holman was not trained as a physician nor as a lawyer, yet he has won the respect and admiration of members of both the medical and legal professions.

In 1905 Mr. Holman began an exhaustive study of the methods of treating the insane. This study extended over a period of five years. It was worldwide in its scope. As a result of his work, he drew up for the Governor of the Commonwealth Massachusetts a plan of remedial and corrective work similar to that followed at Munich, Germany.

Although at first the plan was opposed strenuously by leading alienists and by prominent members of the medical profession, it was adopted by the Commonwealth. During the twenty years before his methods of treating the insane were

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adopted and put into practice in the asylums of the Commonwealth, an average of only three per cent of all the people committed to the asylums of the State were returned to their homes materially benefited or cured.

Since the adoption of his plan sixty per cent of the people committed to the State asylums have been returned to their homes within a very short time, completely cured; and a very large percentage of violent patients have been so helped that they are now classed as mild patients.

By this work he has won the grateful appreciation not only of the people of the country but of the medical profession as well.

His remarkable work as member of the Industrial Accident Board of the Commonwealth of Massachusetts has won him the homage of members of the legal profession and the judiciary from Maine to Oregon and from Michigan to Texas.

During his four years' work as a commissioner on this board, he made an extensive study of more than a third of a million accident cases.

Only twenty-three of his decisions were appealed to the Board of Arbitration, and the Board upheld each one of these twenty-three decisions. In turn these twenty-three decisions were again appealed to the Supreme Court, and here twenty of his twenty-three appealed decisions were again upheld.

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His work as Commissioner on the Industrial Accident Board of Massachusetts made it necessary for him to decide thousands of cases against insurance companies. Naturally he won the good will of labor organizations because of these decisions, yet, so impressed were the insurance companies with his ability and his justice that all of them petitioned his reappointment.

No man is so qualified as is Mr. Holman to write authoritatively of the origin of our Industrial Accident Boards and Commissions, of the work they have accomplished, of what they are striving to accomplish, of the conditions we should meet to-day, of the problems we shall be compelled to meet in the near future, and of the best means of meeting these conditions.

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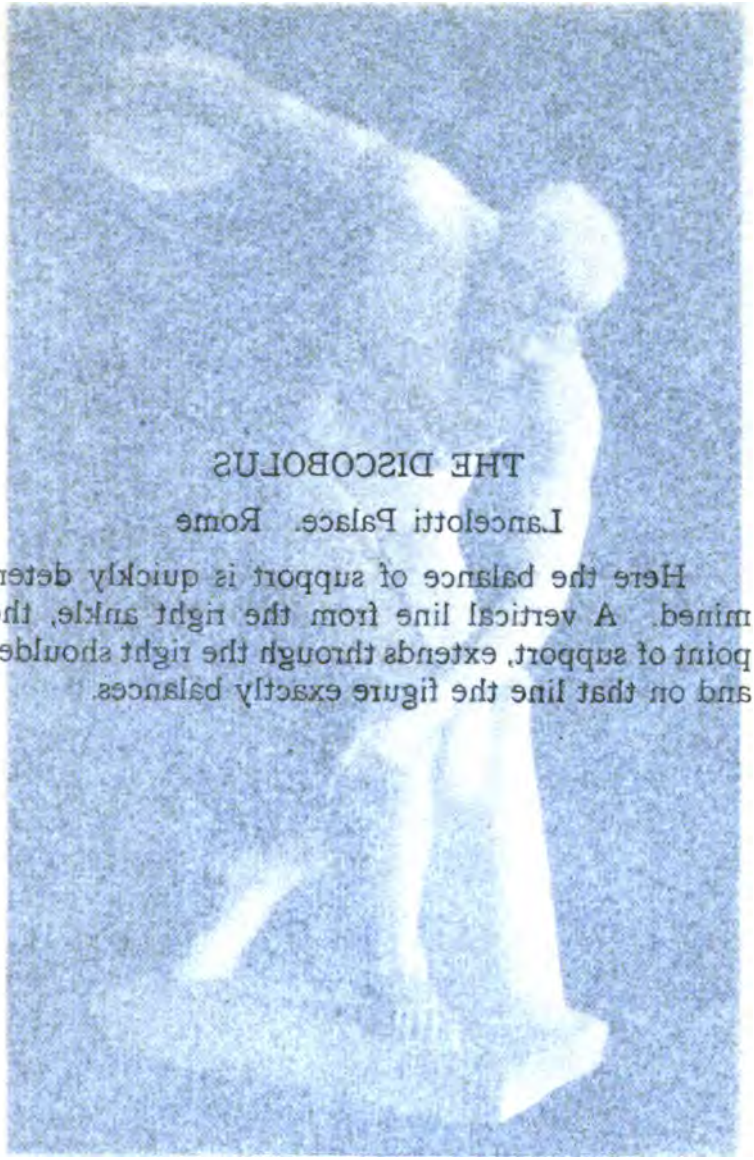

THE DISCOBOLUS

Lancelotti Palace. Rome

Here the balance of support is quickly determined. A vertical line from the right ankle, the point of support, extends through the right shoulder and on that line the figure exactly balances.

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Protection of Man in Industry

By Dudley M. Holman, M.A.

IN meeting the tremendous problems that had developed in the gigantic growth of our industries and in keeping pace with modern methods, we had been too busy as a nation, up to a few years ago, to give much thought to the safety and health of our workers. In fact, we had neglected this work until it had grown to be a national shame and a disgrace to our Twentieth century civilization. Our indifference to human welfare had permitted our industries to exact an awful toll from our workers.

For many years there were 75,000 lives blotted out each year by our industrial accidents, there were 500,000 men and women permanently crippled and over 3,000,000 wage earners severely injured annually in industrial pursuits.

Through our failure to grapple with this problem a vast army of producers became an army of consumers, and money which should have gone to dividends and profits, increased wages and sala-

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ries, was wasted without even an attempt to care for those unfortunates or to remedy conditions, and the economic waste kept pace with the waste of human life and human welfare.

It was not until we were forced by pressure of public opinion that we began to consider this economic waste in industry as a problem to be solved by legislation.

But when these criminal conditions were finally borne home to us, we turned our eyes to the Old World, where they had met these problems successfully. For the United States had not kept up with the world movement for safety and industrial hygiene.

The earliest compensation law was passed by Prussia, covering railroad employment, as early as 1838. Prior to the adoption of a system of social insurance, the various German States, as well as the Imperial Government, had voted to remedy the defects of the old civil law method of providing for injured employees by the enactment of the stringent Employers' Liability Law in 1873. This law was extended to cover the entire Empire and to include mines, quarries and factories. This law required of the plaintiff proof of negligence on the part of the employer, except in the case of railroads.

In 1881, as a result of the statistical study which covered the data in regard to two million workmen, the work of drafting a law went on, and

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two bills were introduced in 1882; one of these provided for compulsory insurance against sickness on the mutual plan, and the other was an accident insurance measure. While Germany, therefore, pointed the way, the other nations speedily followed.

The first compensation act in Great Britain was passed by Parliament in 1887. This was limited to certain conditions and industries and covered about one-half the working population of the country. In 1900 agricultural laborers were brought under the compensation system, to include practically all conditions. It also extended the principle of compensation to cover certain industrial diseases, as well as all injuries by accident arising out of and in the course of employment.

Italy, Norway, Austria, Belgium, Denmark, Finland, France, Greece, Hungary and the Netherlands followed suit with compensation laws covering all or part of the workers in these countries. The provisions of these various acts differed widely.

In Massachusetts, a commission on compensation for industrial accidents was appointed in June, 1910. Massachusetts, in 1887, had taken the first step towards a better system of dealing with industrial accidents. When the Massachusetts Employers' Liability Law, the first in the United States, was enacted, it soon became apparent that this law not only failed to do full justice to the

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employees but greatly increased litigation with all the attendant evils of economic waste, pauperism and vast antagonism. Public interest, however, was not much aroused on the subject until after the passage of the first compensation act in England in 1897.

In 1903 a commission was appointd to investigate the relation of employers and employees, and as a result, that commission made its report to the Legislature in 1904, with a draft of a compensation act patterned after that of England. It did not, however, receive legislative sanction because public opinion had not been sufficiently aroused to support it and because no other State had taken or seemed likely, in the near future, to take a similar step, and the employers felt that the added burden imposed on the industries of the State would seriously handicap them in competition with those of other sections of the country.

What an excuse! In the light of to-day's public opinion it scarcely seems thinkable that such narrow views should have been held only a few short years ago. Industry "handicapped" because it takes better care of the workers, surrounds them with safe and healthful conditions, binds up and cares for their wounds and gives them financial support during the period of disability!

The Old World is a quarter of a century or more in advance of the United States and we must

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THE RAPE OF POLISSENA

The balance of support is just as obvious in this more complicated figure. The entire group balances about a vertical line projected downward from the ear of the warrior.

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follow England with her system of old age pensions, unemployment insurance and invalidity insurance if we are to hold our own as an industrial and commercial nation in competition with those nations which give every thought to the conservation of the lives and limbs, the health and the welfare of the workers upon whose labor rests the foundation of industrial life.

Industrial preparedness means in a word the keeping of the worker at the highest point of efficiency by guarding his life, his health and his happiness a hundred times more carefully than the finest machines which he operates are guarded. The elimination of this human waste through accident or disease means increased output, lowered cost sheets, decreased insurance rates; continuity of production because the trained worker is on the job is necessary to enable any nation to hold its own in the severe competition that will at once follow the close of the great war.

Professor Frederick Remsen Hutton, Sc.D., Past-President of the American Society of Mechanical Engineers, in speaking of the prevention of accidents, well says that the answer to the question, "Why spend money and effort to secure safety in the industries?" is three-fold. In the first place, as a matter of Christian altruism, the able and trained engineer has a duty to prevent the physical pain and suffering of the victim of an industrial accident.

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There is a real sense in which he cannot avoid being his brother's keeper. In the second place, there is the burden of bereavement and sorrow and of mental agony and spiritual distress and disappointment to be borne by the family and dependents of the man injured. There are burdens which no insurance or money compensation can pretend to reach or to remove; the most that these can do is to lighten. But the third consideration is the economic loss from an industrial accident. The nations of Europe, and Germany in particular, saw this before we in America woke up to it. The broad principle of economic working of a tool or machine is that it should be continuously at work, earning by its product the interest on its cost, and helping to pay overhead charges. Any cessation of productivity, or tool-idleness, is an invasion of economy. But an accident retards or stops productivity; first, by the disablement of the skilled operator himself; second, by the nervous shock to all who witnessed the accident and who ran to help; third, by the deranged productivity in the whole department where it happened; fourth, the loss of time to train a new operator to the skill and speed of the old one; fifth, the loss from defective work in this last process. Then, the direct losses in the cost of compensation and insurance, and the indirect costs of the ambulance and hospital expenses, borne through the community as a whole, as well as premature

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pensions and losses of schooling for those who are forced into wage-earning, before their time, to take care of dependents.

When the Massachusetts commission of 1910 was appointed a study was made of the entire subject of workmen's compensation, and on the first of July, 1912, the Workmen's Compensation Act which had been adopted by the Legislature went into effect. The Massachusetts law is practically the English law with a few changes made to answer the somewhat differing conditions existing in Massachusetts, but all the principal features, in fact the very verbiage of the law, is taken from the British act.

Massachusetts adopted the Workmen's Compensation Act of Great Britain almost in its entirety because after years of study it was found to be the best adapted to our needs.

Now thirty-three states and two territories in the United States have adopted workmen's compensation acts, and they are all based in whole or in part on the British act.

We owe to Great Britain a debt of gratitude for having pointed the way in which this great problem has been so admirably solved, and not only do we owe to Great Britain our thanks for the legislation but by the adoption of the British Compensation Act, practically verbatim, we at the same time accepted the interpretations given

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by the British Courts and the House of Lords. On interpretations and decision, the Supreme Judicial Court of Massachusetts follows very closely the decision laid down by the House of Lords unless the wording of our statute makes a material difference. It is a rule that when a State adopts an act of legislation from another State or from another country, the Legislature is presumed to know what the interpretation of that legislation has been before its adoption by the Legislature and that we are practically bound to consider the interpretations put upon the law by the courts of the country from which we adopted the act.

Workman's compensation has come to stay, and other forms of social insurance are about to follow. Occupational diseases are compensated for in many States, and in many others the words "personal injury" are used instead of "accident." Many of us have not realized until lately how broadly these words would be interpreted by the courts.

As good an illustration of personal injury arising out of and in the course of the employment as can be cited, is the case of Honora E. Madden, employee; M. J. Whittall Carpet Company, employer, and the American Mutual Liability Insurance Company, insurer, which was a case heard by a Committee of Arbitration of the Massachusetts Industrial Accident Board.

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The record shows that the employee was engaged at her work in the carpet mills repairing bad spots in the weaving of rolls of carpet, when her weakened heart condition became accelerated and aggravated by the strain of pulling or dragging the carpet over the table, and she became incapacitated for work by reason of such personal injury. The carpet was brought to the employee in a roll and a bar was put through it. Two girls lifted it and placed it on the table. They undid the carpet, turned the back over, and pulled it along. Later they were required to turn the face or wearing surface over and take it to the shears. They were obliged to pull it along, and considerable exertion was needed. The employee was engaged in the performance of this work, and, as a result of the strain involved, a pre-existing condition of heart disease, which had not previously given her trouble, was lighted up and aggravated to the point of incapacity for work. It was held that the acceleration of a previously diseased condition, by the pulling of the carpet, was a personal injury which arose out of the employment.

The Supreme Court, in upholding this decision, in an opinion rendered by Chief Justice Rugg, said:

"It has been argued with force on behalf of the insurer that since the harm to the employee was not wholly the effect of the work but came

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in large part from the previous weakened condition of the employee's heart, hence either there can be no award of compensation or it should be restricted to that part of the injury which resulted directly from the work, and the part of the injury which flowed from the previous condition should be excluded. Even though the premise be sound, the conclusion does not follow. The act makes no provision for any such analysis or apportionment. It protects the 'employee.' That word is defined in Part V, Section 2, as including 'every person in the service of another under any contract of hire' with exceptions not here pertinent. There is nothing said about the protection being confined to the healthy employee. The previous condition of health is of no consequence in determining the amount of relief to be afforded. It has no more to do with it than his lack of ordinary care or the employer's freedom from simple negligence. It is a most material circumstance to be considered and weighed in ascertaining whether the injury resulted from the work or from disease. It is the injury arising out of the employment and not out of disease of the employee for which compensation is to be made. Yet it is the hazard of the employment acting upon the particular employee in his condition of health and not what that hazard would be if acting upon the healthy employee or upon the average employee. The act makes no distinc-

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MOSES

From the Figure for the Tomb of Pope Julius II

Rome

Michelangelo

1475-1564

The majestic statue of the august Moses is an unmatched example of activity opposed by passivity. Here the right leg is the strong leg, the right shoulder is the strong shoulder, and, though the head is turned toward the left side, the head is inclined downward a little to the right. This one sees if the statue is viewed from the right.

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tion between the wise or foolish, skilled or inexperienced, healthy or diseased employees. All who rightly are described as employees come within the act.

"The act is not a substitute for disability or old age pensions. It cannot be strained to include that kind of relief. Its ultimate purpose simply is to treat the cost of personal injuries incidental to the employment as a part of the cost of the business. It does not afford compensation for injuries or misfortunes which simply are contemporaneous or coincident with the employment, or collateral to it. Not every diseased person suffering a misfortune while at work for a subscriber is entitled to compensation. The relief is so new that the tendency may be to inquire only as to the employment and the injury and to assume that these two factors constitute ground for compensation. But the essential connecting link or direct causal connection between the personal injury and the employment must be established before the act becomes operative. The personal injury must be the result of the employment and flow from it as the inducing proximate cause. The rational mind must be able to trace the resultant personal injury to a proximate cause set in motion by the employment and not by some other agency, or there can be no recovery. In passing upon this question, a humanitarian emotion ought not to take the place

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of sound judgment in the weighing of evidence. The direct connection between the personal injury as a result and the employment as its proximate cause must be proven by facts before the right to compensation springs into being. A high degree of discrimination must be exercised to determine whether the real cause of an injury is disease or the hazard of the employment."

This decision in Massachusetts illustrates the necessity for surrounding the worker not only with safe conditions, but healthful conditions. It justifies, in fact, it demands of the employer a careful scrutiny concerning the conditions under which his employees are obliged to work. It brings up such a train of possibilities that it may well be given more than passing notice. If any lesson is to be learned, it is that employers or their agents should carefully examine not only the conditions under which their employees are called upon to labor, but also to inquire into the physical fitness of the employees. That physical fitness is something which is largely within the control of the employer. If men and women are put to work in poorly ventilated workrooms, with bad lighting conditions, and with no thought of the personal comfort or the personal well-being of the workers, compensation will have to be paid when a worker becomes stricken with a disease which is aggravated and accelerated by the conditions under which he

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is compelled to labor. Hence the necessity for educational work in instructing not only superintendents and foremen, but the workers themselves in the simple requirements that make for more healthful conditions.

How revolutionary this legislation has been can best be illustrated by the statement of Chief Justice Winslow of the Michigan Supreme Court, who says:

"There are many things in connection with modern legislation, especially that class of legislation designed to correct real or supposed defects in the existing laws concerning labor and social conditions, which deserve serious thought, and among them there is to my mind nothing more significant than the tendency to take from the courts the duty of settling disputed questions of fact and impose it upon an arbitration committee, or an administrative board or officer with provisions requiring the determination to be made summarily without the aid of a jury and without regard to the strict rules of evidence enforced by the courts.

"A striking instance of this tendency is to be found in the so-called Workmen's Compensation Acts, which have been placed upon the statute books in a score or more of states during the last few years.

"The majority of them provide for the trial of disputed facts by an arbitration committee with

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revision by a commission, or by the commission itself in the first instance, and if there be a judgment entered (which is the case in many of the laws), it is entered as matter of course on the decision of the committee or commission and is not generally subject to review, except a review in the nature of a common law certiorari which simply ascertains whether the tribunal has acted within its jurisdiction.

"This feature of these very important laws is certainly calculated to arrest the serious attention of the lawyer and the judge. If the issues of fact arising under these laws can be more satisfactorily determined by administrative boards than by the courts, why should not the same principle apply to other questions and the courts only survive as reviewers of the acts of administrative boards to determine whether or not they have acted within their jurisdiction?"

Chief Justice Whitehouse of the Maine Supreme Court told the writer very shortly after the passage of the Massachusetts act that all personal injury cases would eventually in his opinion be decided by an arbitration board rather than through the courts.

The Federal Government has framed an act for the benefit of Federal employees and it is based almost wholly upon the British act with such additions as have been worked out by American experience.

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THE CHILD JOHN THE BAPTIST

Dubois

Luxembourg Museum. Paris

The sculptor evidently felt the necessity of portraying the child's recognition of his spiritual mission by violent activity, and to do so he attempted action opposed by action. The left leg of the statue is the strong leg; the right arm is the strong arm; there is action and action, but they do not oppose each other, they do not balance, they are both forward. The cross, close to the body, offers no opposition either in position or action to the extended right arm. This statue missed being a masterpiece because of the violation of almost every law of balance.

If one imagines the statue with the left leg back, with the right leg strong, with the weight upon it, with the frail cross held diagonally backward and out from the body, rather than close to it, one conceives a masterpiece.

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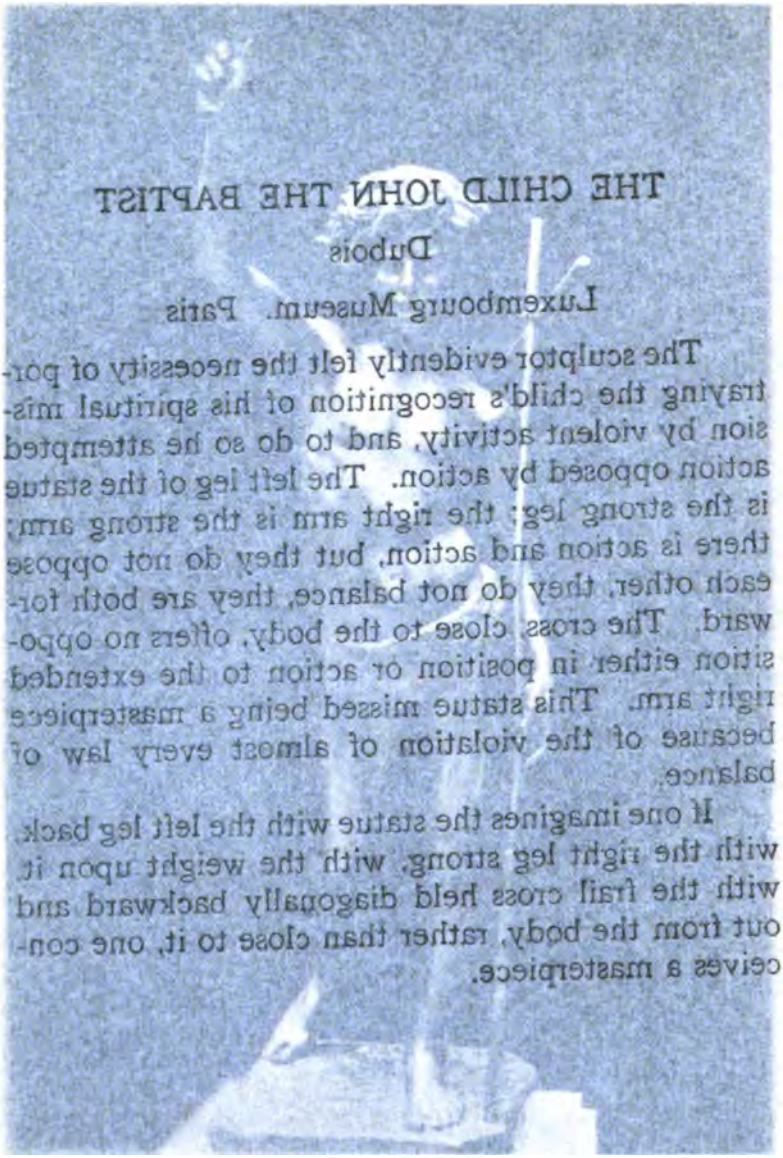

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The results of our four years' work both in the separate States and in the United States as a whole are five-fold:

First, we have provided by law for industrial compensation.

Second, we have compelled the installation of mechanical appliances to prevent accidents.

Third, we have been able to estimate quite definitely from deaths, injuries and losses of the last few years what the cost of the future in human life and in financial compensation will be if we do not do additional remedial work.

Fourth, we have been convinced that of all industrial accidents only about twenty-five percent can be prevented by protective mechanical appliances.

Fifth, we are now working out plans for the future by which the other seventy-five percent can be very materially decreased.

As to estimated financial losses, I cannot give exact figures of future costs for the entire United States but I can give approximate and conservative estimates. I base these upon the actual costs to Massachusetts during 1915. There were 500 deaths as a result of accidents; at any given moment of time more than 4000 were idle as result of accidents; more than 20,000 were injured so that they came up for compensation—that is, were injured beyond a period of 14 days; over

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125,000 accidents reported to our board; this year reported accidents will exceed 190,000; wage earners lost in wages over $10,000 every day as result of these accidents; employers paid out over $5,000,000 in compensation insurance premiums; and in addition, there was paid out in Massachusetts $2,838,000 for compensation to dependents and for medical treatment. Total economic loss was, in Massachusetts alone, nearly $8,000,000. Fifty percent certainly is preventable,—forty percent insurance rates could thus be eliminated.

Taking the United States as a nation there are over 100,000 deaths annually as result of accidents in industry; over 500,000 men and women crippled, and over 3,000,000 yearly seriously injured. As in most States $4,000 is paid on a death claim (in some States like New York it may be five times that or even more), the death loss alone runs up into tremendous proportions—over $400,000,000 a year.

Over 50,000 of these are preventable, thus at $4,000 each there is an unnecessary waste of $200,000,000 annually from their deaths alone.

Five hundred thousand men and women annually crippled on a basis of total incapacity for work at an average of $3,000 settlement in full (lump sum) makes an annual loss of $1,500,000,000.

Of the 3,000,000 injured, there are 2,500,000 after taking away the number of permanently disabled, which add a cost for compensation and medi-

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cal treatment, on the basis of the Massachusetts act, making a figure so startling that I hesitate to undertake it, but on a basis of $100 in each of these serious cases—this being far under actual figures—of $250,000,000, and in my opinion it is four times that; but I wish to be conservative. These are figures that are well within the line of conservatism.

Thus far, I have discussed the accident phase alone. On occupational and preventable diseases the figures are even greater, even when confined to sickness arising out of and in the course of the employment.

Now as to new methods being introduced to materially reduce these losses.

From a study of nearly 350,000 accident reports during the past four years, I reached the conclusion that only fifteen to twenty-five per cent of accidents could be prevented by safeguarding machinery and other danger points, and that from twenty-five to sixty-five per cent could be prevented by education, which includes shop organizations for safety, bulletins, stereopticon lectures, pay envelope series, and the personal instruction of employees, and other well known and obvious methods of education of the worker. My experience has, of necessity, been intensive; for that reason I have checked it up with that of others in similar fields of life and labor elsewhere. Their experience is so closely parallel to mine that I will

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summon them to the witness stand. This contributory evidence takes my findings out of the realm of frills and fads, because time and experience have established their permanent worth; not only do they establish a base line—standard—but their application to business and industry is worth dollars to the industrialists. In order to ascertain whether my conclusions were borne out by the experience of men actually engaged in the safety field, I addressed identical letters to these men, stating my experience, and asking if it was borne out by their own results.

From my studies in actual experience, observation, and comparing my findings with men most of whom are doing practical work in the field, I have reached the conclusions that mechanical safeguarding, education and personal fitness are the fundamentals for the safety of the individual, the working place, and the community; that the measure of protection due to physical safeguarding of dangerous machines and processes is not more than fifteen to twenty-five per cent, according to the nature of the industry,—that the balance is divided between education and health. Given these conditions, the results can be definitely measured in decreased cost of production and increased output, as well as lowered rates of insurance due to lessened payments for compensation and medical treatment.

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What part does alcoholism play in accidents? If I were to speak from my study of statistics gathered from the accident reports sent to the Massachusetts Industrial Accident Board, during the past four years, I should be forced to say that it was negligible, for seldom do we find in any report any intimation of alcohol. Occasionally we get a report which baldly states "If man had not been drunk, would not have been hurt," but it is the very rare exception. Why, I do not know, but I feel that it is because employers do not wish to have compensation denied to the injured worker. At any rate, the fact remains that statistics regarding the part alcoholism plays in accidents, so far as reports to our Board are concerned, would indicate that it was one of the smallest of factors. And what is the experience in my own State I believe is equally the experience in other States. How to correct this evil is a matter that can be well discussed later.

But if our statistics are lacking, there are obtainable statistics which are of the highest value because they are the result of the careful study of a trained and scientific observer. In the course of our work, we are thrown into the closest contact with hospital and medical men and we soon learn to classify them according to their worth. In the city of Boston there is one man who is particularly well qualified to furnish accurate and scientific

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knowledge and to him I turned, Dr. W. J. Brickley. Based on personal conferences with him, my previous opinions were confirmed that alcoholism plays a very important and costly part. The conclusion is established that the burden placed on compensation through alcohol is very heavy. The high cost of compensation insurance is justly complained of by industrialists all over the country. In an endeavor to lighten these burdens, they must consider all the important factors that enter into those costs. A reduction in costs brings a two-fold benefit—a lessened burden to the employer and greater benefits to the worker.

The value of all this to the employer lies in the fact that alcoholism can be studied in its causes and effects; the alcoholic has its determined value in his relation to the cost of production and output; he can be calculated in his dollar value in a plant; the industrialist knows what alcoholism means to the successful conduct of his business, but has felt helpless in combatting it.

The cost of alcohol has reached Eiffel tower proportions. I have just discussed the causes for this; I believe that sixty per cent is unnecessary. How can we cut the costs? I have only to direct your attention to the successful elimination of alcoholism by some of the great transportation lines like the Pennsylvania and industrial establishments here and there throughout the country. This shows

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THEODORE DURET

Whistler

The Metropolitan Museum. New York

There is no lack of true appreciation of the greatness of Whistler's paintings, of his unique, homely and lovely conceptions, of his adroit technique, of his humanness.

This portrait would be a masterpiece if the left leg were back instead of forward, if the weight were upon the left leg instead of upon the right leg.

One glance at the portrait tells one something is wrong with the legs.

Inasmuch as the laws of balance and the laws of opposition are perfectly employed by Whistler in every portrait of a person sitting, and inasmuch as it is more difficult to recognize and follow these laws when the person is sitting than when standing, it is strange that the great Whistler should have missed their perfect application in this portrait.

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it can be done. Here I return to my original thesis that education is the great corrective.

Fatigue as a Possible Factor in Causing Accidents.—In all published accident experience which shows the time of day distribution of accident occurrence, there are certain well defined peaks of frequency. This distribution raises the question as to the possible influence of the element of fatigue as a causative factor.

The British Association has issued a report recently entitled The Question of Fatigue from the Economic Standpoint. The study proceeds by the scientific method of reasoning, and is very carefully worked out. Briefly stated, the effect of fatigue is measured in this study by applying two principal tests:—(1) Output of work; (2) Time distribution of accidents. In applying these tests the fact is recognized in the study that there are other possible factors than fatigue which will cause variations in output of work and time distribution of accidents. In connection with the time distribution of accidents, the normal curve of distribution shows to a certain extent that fatigue plays a part in causing accidents. The causation of accidents by other factors as a rule is not related to the element of time, and being scattered throughout the day will not change the shape of the time distributions curve, but will merely operate to depress the sharpness of the curve.

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On the basis of statistics gathered and studied, the report shows certain fairly dependable results as tested by the factors mentioned above. The following tabulation shows a general average tendency developed by these methods.

Hour of Spell	Output	Accident Immunity
1st	Small	Very great
2nd	Very great	Great
3rd	Great	Fair
4th	Fair	Small
5th	Small	Fair

In cases with only four hours to the spell, instead of five, the fourth hour under output is fair, but under Accident Immunity is changed from small to fair.

By and large, output varies inversely with fatigue, and accident frequency varies concomitantly with fatigue, or another way of phrasing the later tendency, accident immunity varies inversely with fatigue.

The effect of fatigue will vary under different conditions of industrial environment, occupation, number of hours in the spell, etc. To procure results, in practice, the factor of fatigue should be studied intensively in relation to the individual organization. This study has certain significant features, as follows:

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First. For the efficient management of factory and office, account must be taken of the human element as well as of material and machine.

Second. The importance of the rest pause cannot be overestimated. It prevents accidents beforehand, and increases working efficiency afterwards. Regulation of the length of the spell is more important than having a long working day.

Third. It is important to study the nature of the work in order to modify the onset of fatigue.

Fourth. In general, there is much to be learned by taking account of fatigue, and studying the subject for the purpose of adapting the hours of labor, or the length of the spell, in each kind of work.

In conclusion, on the basis of this study, there seems to be a strong possibility of flattening out to some extent the peaks of accident frequency, at least down to the level of those accidents which occur without the interposition of the element of fatigue.

In closing, I wish to say that the cure for this great unnecessary waste lies in the hands of the industrialists themselves.

States can establish safety standards, and by their authority compel their adoption. This means mechanical safeguarding. There the authority of the State ends; and it is a grave question just how far the State ought to go, and how far

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it can legally go even in this direction. Safeguarding can be carried to a point which will be so burdensome in its costliness that, if rigidly enforced, it will drive employers out of business.

When I was considering this matter of safeguarding as Chairman of the Accident Prevention Committee of our Joint Board in Massachusetts, in the first tentative draft drawn up by my committee the guarding of belting alone in one textile establishment would have cost $41,000 had the requirements been followed. And yet, for the purposes of that tentative draft, we had taken the safety orders of another State relating to belt guarding, but one where there were no textile establishments. On that basis it would have cost the textile industry of Massachusetts $1,000,000 or more for the guarding of belting; and in some of the older and smaller mills they would have to close their doors. It is needless to say that we then made a more intimate study of this problem, and shortly arrived at a solution which gave practically the results desired so far as protection to the worker was concerned, but eliminated unnecessary guarding.

With the establishment of safety standards, the authority of the State ends. If, therefore, only fifteen to twenty-five per cent of accidents can be prevented by guarding the physical hazard, and the rest depends upon guarding the moral hazard, after we have pointed out the way to the industrialist

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HENRY IRVING AS PHILIP II OF SPAIN

Whistler

The Metropolitan Museum. New York

An example, like that of the portrait of Theodore Duret, of failure to quite reach mastery despite many good qualities. The lack of proper balance is seen in the position of the feet and legs.

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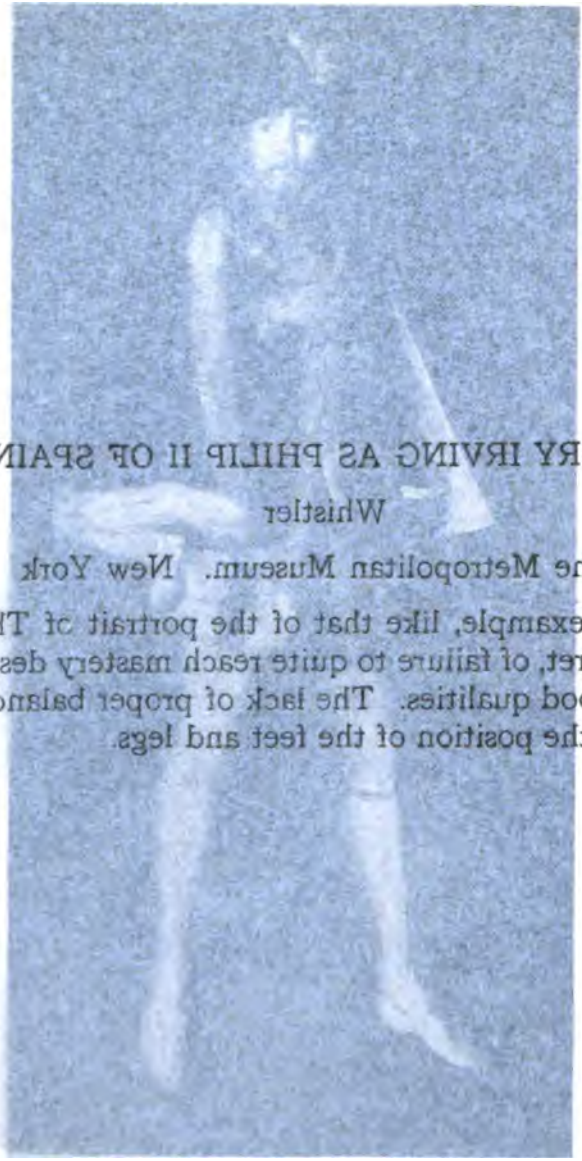

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An example, like that of the portrait of Theodore Duret, of failure to quite reach mastery despite many good qualities. The lack of proper balance is seen in the position of the feet and legs.

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our authority has come to an end, and public opinion plus the pocketbook nerve must do the rest.

This, reduced to its lowest terms, means the education of the industrialist; and we must not only show him that this means dollars to him, but we must prove that it can be and actually is being successfully accomplished. It means the education of the worker, and as he is the one who receives the injury, and he and his family suffer the more serious consequences, this side of the educational work is the most important.

As we turned to Australia for the secret ballot which to a large extent did away with fraud, intimidation and bribery at our elections, purifying at the fountain source our system of elective government, so we turned to England when we desired to secure for our workers that social justice upon which the whole fabric of civilization and industrial peace and prosperity rests.

Today, in millions of American homes there are men and women enjoying the rights now given them under this new concept that the trade product shall be charged with all the consequences of inherent trade hazards and that losses to individual workers through disability while engaged in the services of the proprietor of the business shall be distributed among all its consumers and patrons rather than left to operate ruinously against the disabled employee or the solitary employer.

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Thousands of employees of every nationality that enters into the make-up of our complex industrial life in America owe their thanks to the well thought out plan of the British act for the benefits to which they are now entitled and under which they are being protected by the courts of the United States, following the broad interpretation given to the provisions of the act by the courts of Great Britain.

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Robert Ferrari

The Leader of a Science New to America

By Brown Landone

ROBERT FERRARI organized and gave at New York University, in the city of New York, the first courses in criminology given in any American University. He has the honor to be the first man appointed as traveling fellow in Columbia University in Criminology and Criminal Law—appointed to study these subjects in Europe and especially at the University of Rome. It is also significant that this is the first fellowship in criminology evey created by any University in the world.

Our advanced thinkers and welfare workers have seriously considered the causes of crime, the remedial treatment of the criminal, and the subject of preventative laws, only during the last few years.

Among the leaders of this work in America, among those who have made extensive scientific research and who have advanced in America a knowledge of the work and thought of the European leaders in criminology, is Mr. Robert Ferrari.

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Mr. Ferrari is a member of the New York bar; head of the Department of Criminology of the International Social and Industrial Betterment Exposition; is Associate Editor of the Journal of the American Institute of Criminal Law and Criminology, the leading journal of its kind in the world.

His extensive knowledge of Italian and French has made it possible for him to read extensively and investigate deeply the works and reports of the eminent criminologists of Europe. Mr. Ferrari by his long and extensive study of the subject, by his intensive understanding of American conditions, is eminently fit to write with authority upon the contributions of Europe to criminology.

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European Contributions to Criminology

By Robert Ferrari, M.A.

MODERN Criminology is the offspring of the unending interest in crime, of Nineteenth century penology, of the rise of the modern social sciences, and of evolution. The subject of crime has proved at once baffling and fascinating to the mind of man. Numerous attempts have been made to eliminate crime. The Nineteenth century was, among other things, the humanitarian century. The great interest taken and the wonderful reforms in prison life wrought by those remarkable pioneers in England, Howard, Bentham and Romilly, who built upon the work of the late Eighteenth century Continental thinkers, and who, for the most part, especially in the case of Howard, the most influential, labored empirically and with the fundamental idea that their work was not a work of science so much as of mercy and of charity, paved the way for a revolution in the method of prison reform and

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the methods of criminal investigation. In addition, the rise of modern scientific psychology, due to the constant desire and effort of man to discover the relations between the mind and the body, and to the rapid advance of the mechanical sciences, thus giving the study of psychology instruments of precision; the development of psychiatry, with its study of the mind diseases; and most of all, perhaps, and this is true particularly of the large branches of modern criminology which deal with social causes and prevention, the cultivation of the social sciences and the improvement of method in them, forwarded the movement towards criminology. In this enumeration of sources we must not forget the dominating part taken by the natural history sciences, and by the theory of evolution in particular. The rapid acceptance of that theory transformed the method and the outlook in all sciences, left its all prevading impress on, and governed the point of view of the new criminology. When we recollect that the origin of species appeared in 1859, that it was soon after translated into French, that the Italians made its acquaintance through the French translation, and that from the first it profoundly affected Lombroso, and above all Ferri, who used it for explanation of all sorts of phenomena and especially for explanation of origins, we may see what a dynamic power evolution was. This has not been recognized to the full.

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The roots of modern criminal anthropology lie deep in ancient history. Plato, Aristotle and Socrates as well as their contemporaries recognized the existence of certain physical manifestions as indicative of inward psychic states. In mediæval times physiognomy was a universally recognized and generally practiced science. Gall, with his studies of phrenology, was the founder of the modern studies of the localization of functions in the brain.

Nor have the other divisions of modern criminology been neglected in the past. The purely legal aspects were also dealt with in antiquity and during the Middle Ages; the modern penology, penal law and criminal procedure come down in continuity from the great work of Beccaria.

Beccaria is the founder of the classical school of criminology. It has been thought that his work was absolutely new, but Beccaria himself acknowledges his indebtedness for the "foundation" of his work, as distinguished from its "superstructure," to Montesquieu. The conclusion of his essay on Crimes and Punishment gives an excellent idea of his objects and his aims:

"That a punishment may not be an act of violence of one, or of many against a private member of society, it should be public, immediate and necessary and the least possible in the given case; proportioned to the crime and determined by the

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laws." The work came out in 1776, when radical ideas were rampant; when the thirteen colonies of America were in revolution against the mother country; when the French Revolution was preparing; when the great French encyclopædists were doing their work of destruction, enlightment and construction. Indeed, Beccaria simply summarized the ideas that were in the air at the time. To understand the book of Beccaria it is necessary to know the history of his times.

The great object of the book was to diminish the severity of punishments; to make crime punishable by laws and not by men; to make trials public and not secret, as they were; to make trials speedy and to have them prosecuted on responsible grounds, and to make the punishments fit the crimes. All these objects were necessary objects to be attained at the time, and the tribute of future generations may well be paid to the men who worked to bring about the first great revolution in modern criminology.

The positive school that came into existence in the early seventies of the Nineteenth century criticised the classical school for many reasons, among which was the fact that the classical school had not paid any attention to prevention. The classical school did pay attention to prevention of crime. But the prescription for preventing crime was naive and incomplete.

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LEADING THE LIFE IN THE WEST

Oppen.

The Metropolitan Museum. New York

One must not conclude that violations of balance should never be made. When made, they should be intentional and should convey the idea of an unbalanced state.

In this picture, not only is the law of balance violated as to the pose of the body, but the artist has cleverly arranged a setting such that the painting itself appears to be unbalanced, tipped forward.

This is true art, this is great art, because it communicates to the uneducated workman and to the most learned art critic exactly what the painter intended it should express, an individual who is leading a life not balanced in all its aspects.

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LEADING THE LIFE IN THE WEST

Oppen

The Metropolitan Museum. New York

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"Would you prevent crime?" asks Beccaria. "Let the laws be clear and simple. . . . . Let them be in favor of every man rather than any particular classes of men. Let the laws be feared and the laws only, not men."

The next step in the advance of criminology came with the correctionists. These men no longer laid overwhelming stress upon the decrease of penalties, because by the time they wrote, the principle was acknowledged, but they devoted their attention to the reformation of the criminal.

The rise of the positive school in Italy marks one of the most important and one of the most fascinating stages in the history of modern criminology. About 1870 Lombroso began the publication of the works upon what was later to be known as criminal anthropology. He made examination of the anomalies—anatomic, physiologic and psychologic—of criminals, and he thought that he had discovered a new species of human being called the criminal. There is no doubt that Lombroso went to very great extremes in pointing out anomalies and in making anomalies typical of the criminal. Lombroso, with his researches and through his influence, was the great moving force of criminological work after him. He influenced a group of fertile men, among whom the greatest was Ferri. Ferri devoted his attention to both criminal anthropology and the other divisions of criminology, in-

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cluding the causes of crime, the treatment of the criminal, criminal procedure, penal law, and prevention of crime. With Ferri, we have the first complete exposition of the doctrines of the positive school.

The classical school believes in a free will and in moral responsibility. The person who commits an act which is anti-social, committed that act because he chose to commit it. He had a free will; he had the choice of social action and anti-social action. The moral responsibility due to this fact of free will made it right for the state to inflict punishment. The amount of punishment was proportioned to the gravity of the crime, and the gravity of the crime was determined by the degree of moral responsibility and the heinousness of the act committed.

The positive school denies the freedom of the will, but it does not, thereby, deny the authority and the right of the State to imprison men who commit anti-social acts. The freedom of the will, it says, is a flattering illusion; the acts of individuals are caused by forces without the individual and operating upon the individual. These operating causes are natural causes, not metaphysical causes, and as natural causes they must be sought out and studied. Proceeding to study the causes of crime, we find that there are individual causes which operate upon the organism before it comes into the

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world and environmental causes which operate upon the organism after its birth. The individual causes are grouped under heredity. The environmental causes are grouped under criminal sociology and criminal cosmics. Criminal sociology includes the economic, the social, the political causes of crime. The cosmic causes are the geographical, the climatic, the meteorological causes, and, in general causes not created by and not under the control of man.

The positive school studying these natural causes of crime was necessarily forced to study not the crime but the individual who committed that crime. The causes were varied and the same cause operating upon different individuals might produce different effects. The crime, therefore, was left out of sight to a large extent and the concentration was upon the individual who committed the act. The next step, therefore, was the classification of criminals. Who are these men who commit crimes? Can they be divided into different classes?

The positive school finally settled upon Ferri's classification. He divided criminals into born criminals, insane criminals, passion criminals, habitual criminals, and occasional criminals. Each one of these classes should be treated differently, but this does not mean that a person is simply to be placed into a class and then treated as a member of that class. It means that the first step to take

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to understand a person who has committed an anti-social act is to classify that person, to know into what large group he falls. The second step is to study intensively that person himself. What is it that caused him to do the act that he did? What forces were acting upon him to make him do what he did? Upon our answer to these questions depends the "punishment" that the individual is to receive.

The positive school does not recognize any punishments in the old sense of the term. It recognizes only measures of security. No person should be punished. It is not within the power of society to delve into the moral responsibility and the degree of moral responsibility of an individual who has committed an anti-social act. These are metaphysical questions and the law has nothing at all to do with them. Law is a certain and practical science and must deal with objective realities. The great realities when a person has committed a crime are the fact that he has committed it and the fact that society has a right to protect itself against the person who has committed it.

The right of society to protect itself is not based upon the fact that the individual who has committed an anti-social act is morally responsible for the act he has done. Law does not deal with what can never be ascertained, namely the existence of moral responsibility and the degree of that

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LINCOLN

St. Gaudens

With the single exception of the Moses of Michaelangelo, this is the greatest example of perfect opposition in movement, and it is a work of a modern sculptor.

The right leg is the strong leg, the leg that bears the weight of the body; the right arm is the strong arm, the arm that holds the edge of the coat; the right leg is at rest, and that leg is opposed by the left arm at rest; the downward pose of the head is balanced by the right hand moved upward to clasp the edge of the coat. This is a body in repose, yet as perfect in balance support, as perfect in opposition of movement, as any classic sculpture. It is one of the greatest works of art of all times.

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responsibility. But it is perfectly obvious—and this is true not only in human social life, but also in the life of the lower animals—that organisms have the right to protect themselves against noxious elements that threaten the destruction of them. And so, when a person has committed a crime, society has the right to take that person and segregate him from the body politic as a measure of security, and not at all as the result of a judgment passed by society upon the individual's moral responsibility, and emphatically not at all as the wreaking of vengeance upon that individual. The "punishments" are determined by the security of society. If one person is more dangerous to society than another, then that person should be segregated from society for a longer time.

One of the consequences of this principle is the indeterminate sentence. Though we do not wreak vengeance upon the offender, we nevertheless are very respectful of the rights of society and protect it as much as it needs to be protected. Our present system is a system entirely antagonistic to the principle that the positive school wishes to be put into effect. Each crime has a certain punishment attached to it and anybody that commits that crime is to be punished exactly in the same way. This is unscientific and destructive to boot. The positive school contends that a person who commits burglary, for instance, is not to be com-

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mitted to prison for fifteen years by a provision of law to the effect that all persons who commit burglary are to be sentenced to prison for fifteen years. The individual should be put into prison under an indeterminate sentence and studied. If, after a study of the circumstances of his case, it is found that imprisonment for only a short time will have the desired effect of reforming the man, then he is not to be doomed to fifteen years' imprisonment. If, on the other hand, the man is found to be incorrigible, then he is to remain in prison in order to protect society from the ravages he might commit upon it if he were allowed to go free.

But one of the most important works of the positive school is the work on prevention. In this school prevention of crimes becomes a definite and important part of the system of the struggle against crime. We have already seen what the idea of the classical school was, as represented by Beccaria in regard to the prevention of crime. But the positive school, seeing the causes of crime in an entirely different field from the field of the old classical school, tried to eradicate those causes by a system of social hygiene. The great system of "penal" substitutes was to be put into effect, which would transform the face of modern society, economic, social and even cosmic, the last by works of irrigation, the draining of swamps and the building of railroads.

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Garofalo of Italy completes the trinity of innovators. His natural crime harks back to the classical malum in se, and he divides crimes into those against the person and those against property —the former due to lack of pity, the latter to lack of probity. While his work complements that of his two predecessors, Lombroso and Ferri, his doctrines have not been generally accepted. Sighele studied mob and collective psychology, and Niceforo made studies of phases of Italian criminal life. The activity of the school is intense, and counts among its supporters and active workers many distinguished men of present day science.

The positive school has had an extraordinary effect upon popular opinion as well as upon scientific men. The theories of the positive school have found their way into popular literature and into popular phraseology. This has been due to two facts; first the vitality of the ideas themselves, and second, the fortunate circumstance that these ideas had remarkable men to present them.

The ideas of the positive school have found their way into practical application in America. Indeed, the United States was the first to put principles of the positive school into effect. Long before the indeterminate sentence was used in Europe it had found a lodging place in American institutions. And not only in the United States have the ideas of the positive school found lodgment but in

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the other countries of the American continent also. The theoretical discussion of criminological principles has been very great in Mexico and South America and the principles have been practically applied in judicial decisions.

But Germany and France began a terrific bombardment of the positive school when the positive principles were originally enunciated. And it is due in part to the French and German batteries trained against it that the school developed as rapidly as it did, and in twenty years from its beginning produced one of the most remarkable books in all literature, Ferri's Criminal Sociology, a book that presents the most modern, the most comprehensive, the most acceptable body of doctrine that we have today. The French took up the study of criminal anthropology with a great deal of enthusiasm, but the very great Frenchmen in the field of criminology laid stress upon the social factors which produced crime and decried the criminal type made famous by Lombroso.

The neo-classical school is a French school, and has Tarde as its great expounder. This school believes that there is no criminal type; that there are no anatomic features that distinguish the criminal; that the individual is morally responsible, although this moral responsibility is not due to the freedom of the will in the same sense that the classical school used that term; science cannot

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prove a freewill, yet the denial of freewill is contrary to conscience; and that the theory of punishment is social defence. Tarde works out the problem of responsibility with great ingenuity. As becomes the expounder of the laws of imitation, Tarde makes responsibility dependent upon personal and social identity. A person is responsible to society only when he is the same individual at the time punishment is to be inflicted as he was at the time he committed the act for which he is being punished, and when he has an identity with the social organism of which he forms part. In other words, he must be at the time punishment is inflicted like his normal self and like other members of the society in which he lives. A person is irresponsible only when these two identities do not exist, as in the case of the insane man. Tarde recognizes mitigated responsibility and aggravated responsibility. Infanticide is given as an illustration of mitigated responsibility. "The newly born not participating in the social life of the family, its death is far from producng the same horror as parricide." Aggravated responsibility may be either because of personal identity, or because of social identity. Because of social identity fratricide is a graver crime than ordinary murder.

For many years before the rise of modern criminology with the work of Lombroso, French pathologists and psychiatrists had been studying

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the problems of their respective subjects and making those problems bear upon the criminal. To France is due the honor of having the largest and most valuable group of medical criminologists in the world.

The eclectic school has in its theory, as its expounders say, combined the best of the other schools. The question of moral responsibility is not put. Not that the school does not believe in the freedom of the will. It does. Saleilles, the chief expounder of this school, believes in the freedom of the will but says it is a matter of faith, and matters of faith are not capable of objective demonstration. Law being based upon objective realities, it must be based upon something entirely different from moral responsibility as a result of the freedom of the will.

In Germany the note in modern criminology is dominantly anti-Lombrosian. The criticism of the Italian Positive School has been in Germany persistent and ingenious. Nacke in numerous publications has pointed out errors of the positive school. So also has Aschaffenburg in his Crime and Its Repression. Baer in The Criminal has gone over every page of Lombroso's L'homo delinquente with a fine comb. Activity in Germany has gone on through the publication of books and several periodicals. Kurella has translated some of the books of Lombroso and of other Italians and of French-

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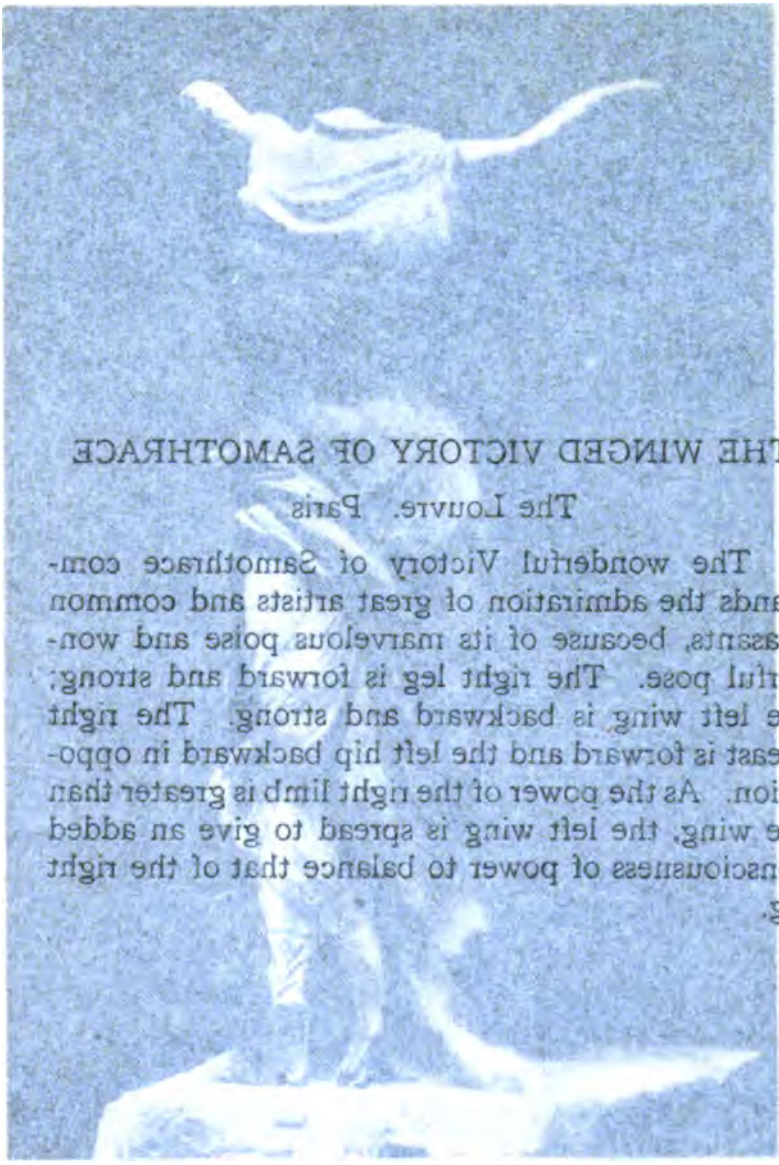

THE WINGED VICTORY OF SAMOTHRACE

The Louvre. Paris

The wonderful Victory of Samothrace commands the admiration of great artists and common peasants, because of its marvelous poise and wonderful pose. The right leg is forward and strong; the left wing is backward and strong. The right breast is forward and the left hip backward in opposition. As the power of the right limb is greater than the wing, the left wing is spread to give an added consciousness of power to balance that of the right leg.

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men, and has maintained in Germany most of the principles of the positive school. The study of criminal psychology has been to the fore in this country.

In Austria a work of the first order has appeared in the Criminal Psychology of Gross. Austria, in fact, has distinguished itself in criminal psychology more than in any other branch of the subject of criminology. Gross minutely examines the psychology of the judge and tells us the conditions under which decisions are given and also how we may obtain conditions for the best decisions. He examines also the psychology of witnesses and gives us an idea of the rich modern literature on the psychology of testimony. His manual for judges has gone into many editions and has been translated into many languages.

The results of modern criminological studies were late in reaching Spain, but during the last twenty or thirty years good works have been written upon the history of criminology and upon various phases of criminal life in Spain. De Quiros in Modern Theories of Criminality has given us a handy guide to the literature of criminology, and in other works has made contributions to the study of the Spanish criminal. Dorado, with Criminology and Penology, and Salillas, with Penal Life in Spain, have added to our knowledge of the Spanish criminal, and have forwarded the movement of

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prison reform. In Holland the most important work in criminology has been done in the examination of the effect of economic conditions upon crime. Bonger has produced in Criminality and Economic Conditions the fullest discussion of economics and crime—a subject that had already been discussed in Italy and in France. Van Hamel has done a great deal of effective work in relation to prisons through the establishment of the International Union of Criminal Law which was founded in 1889 by Liszt, a German; Prins, a Belgian, and Van Hamel. Winkler, in his studies in Criminal Anthropology, has discussed the original doctrine of the criminal anthropological school and has made some contributions to the subject. Geil of Denmark has also studied the effect of economic conditions upon crime. Prins in Belgium, Stoos in Switzerland, and Basia in Greece, have spread the doctrines of the new study by exposition and criticism, and some of them have influenced legislation in their countries.

Russia has to her credit the illuminating and psychological discussions of the criminal mind by Dostoyevsky. More than any professedly scientific work on the mind of the criminal the works of Dostoyevsky give a clear insight into the workings of criminal psychology. Pauline Tarnousky has written two exceedingly interesting and important works: Murderesses, and Anthropological

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Studies of Thieves and Prostitutes. Kovalewsky, in Criminal Psychology, deals with a subject matter for which the Russians seem to have a peculiar aptitude.

Great Britain until very recently had lagged far behind the movement in other European countries. Havelock Ellis was a pioneer with his The Criminal in 1890, a book that has gone through four editions and been enriched each time. But Mandsley before him, working in the field of psychiatry, had drawn the attention of the scientific world to moral insanity as a characteristic of the criminal. Within the last two or three years one of the most important works in criminology of the last decade has appeared there. This book is Goring's The English Criminal: A Statistical Study. This work is the result of over ten years' investigation by a number of men, and although the seeming intention of the author was to disprove the criminal anthropological theories of Lombroso, the result in numerous instances is a striking confirmation of some of the most vital criminal anthropological principles.

The conclusions of Goring are as follows: "First, there is no anthropological criminal type in the English prisons. But the English criminal is markedly deficient in physique as measured by stature and by weight, and defective in mental capacity as measured by general intelligence and by an increased proportion of willful anti-social

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proclivities as measured apart from intelligence by length of sentence to imprisonment."

Second, heredity is a very great force in crime.

Third, "Crime is only to a trifling extent (if to any), the product of social inequalities, of adverse environment or of other manifestations of the force of circumstances."

Goring's work criticises Lombroso for jumping to a conclusion and assembling facts to prove that conclusion, and Goring himself is liable to the same criticism. Furthermore, Goring brings into a scientific subject, theological conceptions. When he talks of the sinfulness of acts he is either religious or metaphysical, rather than scientific or legal. Concerning his conclusions about the force of heredity and the trifling effect of environment, it may be added that the study does not bear out those conclusions. Goring believes that statistics can get to the bottom of the criminal problem. You cannot get to the bottom of the criminal problem by statistics alone. The sciences must cooperate. But the work certainly is a very important work in recent criminology and presents a formidable array of statistical apparatus.

What of the future of the study? Let us hope that the holocaust will stop burning, and that the subject will obtain renewed strength and energy.

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PANTHEON PAINTINGS

Chavannes

There are minor faults in the technique of Chavannes, but the great power of his paintings is due to the fact that he, more than any other painter of modern times, has followed the greatest law of painting: the employment of the triangle as a basis of composition.

This painting by Chavannes is probably the most marvelous example of perfect composition of modern times. The triangle includes all of the center of the picture, as one may see from the lined reproduction. This painting brings to mind another remarkable law of composition: if the central figures are grouped in accordance with the law of the triangle, the painter may add as many figures as he desires outside of the triangle, without breaking the unity.

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William H. Tolman

The First Social Engineer in America

By Brown Landone

MORE than twenty years ago, William H. Tolman, M.A., Brown University, and Ph.D., Johns Hopkins University, was general agent of the New York Association for Improving the Condition of the Poor, and Secretary of the Improved Housing Council. Even at that early date, he drew up for a commission of the City of New York the first plans drawn up in America on Free Public Baths.

A year or two later, after an extended study of the sociological work being done in Europe, he founded, together with Dr. Josiah Strong, the American Institute of Social Service, and continued as director of that Institute for eleven years.

In addition to his sociological study and his practical industrial service work, he has been prominently connected with more national and international expositions than any other man in

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America: Paris Exposition, 1900; St. Louis International Exposition, 1904; International Exposition of Milan, 1906; International Book and Paper Exposition of Paris, 1907; Housing Congress, London, 1908; International Medical Congress, Rome, 1909; Social Insurance Congress, The Hague, 1912; International Hygiene Exposition, 1912; Accident Prevention Congress, Milan, 1912; International Housing Congress, The Hague, 1913; International Congress on Occupational Diseases, Vienna, 1913; also Director-General of the first, second and third National Exposition of Safety and Hygiene.

Because of his close association with the great Cheysson of Paris, he was inspired to organize and found in 1908 the American Museum of Safety; and as director of this museum for eight years, he has been the directing and leading spirit in all safety propaganda throughout the United States, in the establishment of safety commissions and organizations, in securing the passage of laws requiring safety appliances in industrial establishments, and in awakening the at present almost unanimous recognition of the necessity of accident prevention.

The work of Le Claire in France, outlining and establishing methods and plans of industrial saving and co-operative investment by the workers in the industries in which they worked, was brought to America by Dr. Tolman before 1900; and his

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presentation of the subject to American industrialists led to the rapid adoption of this plan by many of the largest industrial concerns in the United States.

It was through the work of Lavasseur of France that Dr. Tolman was inspired to bring to America the idea of the Social Secretary and to establish social service work in many of our large industrial organizations.

His investigations, examinations and reports of the need of safety appliances in industry, and also of the needs and methods of preventing occupational diseases, have been made not only in all the largest industries of the United States, but for the United States Navy Department and the United States War Department.

He is the author of the History of Higher Education in Rhode Island; Municipal Reform Movements in the United States; Handbook of Sociological Reform for New York City; Report on Public Baths and Public Comfort Stations; the Better New York. The introduction to the English edition of his Social Engineering, which is by far the most complete and elaborate work of its type in the English Language, was written by Andrew Carnegie; the introduction to the French edition was written by the great Lavasseur.

His volume entitled Safety is recognized as standard authority, not only by American ex-

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perts but by the official heads of the national museums and organizations for safety in Brussels, Copenhagen, Paris, Berlin, Munich, Frankfort, Barcelona, Stockholm, Zurich, Amsterdam, Milan, Moscow and Petrograd.

For his remarkable international services, he was decorated with the Order of the Prussian Crown by Emperor William of Germany, and with the Legion of Honor by the Republic of France.

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Our Indebtedness in Sociology

By William H. Tolman, M.A., Ph.D.

FRANCE has always been a storehouse of ideas; the French mind images things, but is also practical in elaboration. If the ideas have roots in the past, the elaboration of the plan takes concrete expression, in order that it may be of present day helpfulness.

The Government is ever ready to cooperate in helping realize ideas and plans for public utility; France was one of the first nations to recognize the dignity of labor and its importance in the social and industrial life of the community. Notably was this illustrated, considerably more than a generation ago, when the first labor festival, fete du travail, was held under the auspices of the Association for the Protection of Apprentices. These festivals are noteworthy occasions for impressing upon labor the fact that it is necessary and important for a real upbuilding of the nation; as usual, the President of the Republic is present, either in person or by special representative. The move-

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ment, begun so auspiciously years ago, has grown until these festivals are an event in the national life.

By invitation of M. Georges Picot, I was privileged to attend one of these festivals in Paris. The setting was the great hall of the Civil Engineers; on the platform were distinguished officials of the Government and the industrial élite. Parents, relatives and friends crowded the hall. A high functionary represented the President of the Republic.

The object of the Society under which the festival is held annually is the improvement of the condition of child workers and apprentices, in every way that will protect the freedom of the employer and uphold the authority of the father of the family. Through diplomas and special mentions, awards, medals of gold, silver and bronze, those deserving these distinctions are honored publicly on an occasion when the eyes of all France are on them.

The social and economic importance of this festival appears in the variety and reasons for the distinctions. For example, one series of awards is bestowed upon industrialists, solicitous for the moral and material well-being of their workers, through betterment plans for securing safety and healthful conditions in the working places. Educational movements are very important.

One award I may instance as typical. A firm in the provinces had organized in 1892 a

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THE CHILDREN OF THE SHELL

Murillo

Here there are two triangles, the outer one embracing the three figures of the painting, and the inner one signifying the spiritual ideal the painter desires to communicate. The painting is composed of the two children and the lamb. But the thought of the painting does not center in either one of the children, or in the lamb, but in the act of giving aid, symbolized by the giving of the drink of water from the shell.

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mutual aid society; that was followed by a medical service, talks on hygiene with especial reference to the purchase and preparation of the most nutritious food stuffs and first aid to the injured. A restaurant in the factory and a co-operative society were among other foundations. It made special donations to the local society for improved dwellings, so that the workmen might have opportunity for bringing up their children under the most wholesome condition of home life. For this active interest in these betterment institutions, the firm was honored by the silver medal of the society. Forty-two years of service with the same firm, to which a workman had come as an apprentice, was honored, on account of his kindly personal interest in the workers under him, by a gold medal.

Responsibility sobers. Letting the workers feel that they are largely responsible for their own safety and welfare, together with that of their fellows, is good business. The labor festival idea justly pats labor on the back.

One of the great landmarks in the development of social economy in France, and for that matter in the world, was the occasion of the International Exposition of 1889, when this subject of human interest was dignified for the first time by its own special department. There were the following main divisions of the various phases of this new science in its application to everyday life: (1) Re-

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muneration of Labor; (2) Profit Sharing and Co-operative Societies; (3) Labor Unions; (4) Apprenticeship; (5) Mutual Aid Societies; (6) Superannuation Funds and Annuities; (7) Accident and Life Insurance; (8) Thrift; (9) Co-operative Food Associations; (10) Co-operative Credit Associations; (11) Workmen's Dwellings; (12) Recreation and Sport; (13) Social Hygiene; (14) Industrial Betterment; (15) Labor Legislation; (16) Large and Small Farms.

So important was this classification and so valuable the subjects brought together, that the classification, then adopted for the first time, has served as a standard for the following Expositions, notably Paris, 1900; St. Louis, 1904; Liége, 1905; Milan, 1906. In this way Social Economy was taken out of the realm of the abstract and interpreted in terms of human interest, showing industrialists, large and small, statesmen and men of affairs, that subjects formerly considered as topics for mere discussion by the academic could be made of real practical worth in the conduct of their mills, shops, factories and other working places.

Clustering about this new idea was a galaxy of names, Lavasseur, Cheysson, Ribot, Picot, Gigot, Say, Siegfried and others. These men were specialists in some phase of human activity, having for its object the improvement of life and labor. Levasseur will always be associated with one

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of the most valued contributions ever made to the history of the working classes, a monumental series of studies. Picot was identified with a movement for throwing industrial and social safeguards around apprentices and younger workers, with the object of supplying France with a corps d'élite of workers. Siegfried was intimately connected with forward legislation along lines of improved dwellings. To my mind, there is no doubt that the foundation laid was strong and deep, by these far-seeing Frenchmen, who contributed in no small degree to ideas and ideals, which proved to be national bulwarks, when the industrial and social resources of the nation were mobilized for the great war to help the actual fighters in camp and trench.

A group of Frenchmen, responsible for these exhibits in Social Economy at the Exposition of 1889, were filled with sadness towards its close, at the thought that these lights which had shone so brilliantly were shortly to be extinguished. These exhibits in betterment were a revelation to the public, who had no idea that the industrialists were animated by such altruistic motives towards their personnel; and a wonderful object lesson in mutuality was offered.

By a strange coincidence, M. le Comte de Chambrun, just previous to the Exposition, had thought out a plan for an exhibit in Social Economy, which was analogous to that actually set

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forth. An appeal for a permanent home for these wonderful exhibits in the realm of human effort for social and industrial betterment found in him an immediate response.

Accordingly he made a foundation of a million and a half francs for the creation of the Social Museum, which was recognized by the President of the Republic, on the recommendation of the Council of State, August 31, 1894, as an institution of "Public Utility." The inauguration of the Museum was held in the spring of the following year.

Its role is two-fold: to popularize in every way a knowledge of economic and social movements, not alone of France, but of other nations; and in the second place, to offer the necessary knowledge, based on study and research, for the creation of other institutions.

In response to my query from Cheysson, a warm personal friend of the Count and one of the prime movers in this new type of Museum, as to how it would carry on its propaganda, he said: "The activities of the Museum include (1) a permanent exhibition in Social Economy, (2) a reference library, (3) a correspondence service, (4) technical advice concerning the creation of betterment institutions adapted to local conditions, (5) lectures, (6) commissions for research in France and abroad, (7) publications, monthly and special, (8) medals

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CARITAS

Thayer

The Museum of Fine Arts. Boston

The upper triangle centers in the mentality of the spirit that protects and the lower one centers in the heart that desires to protect. And in addition, this protection is given virility by three great vertical lines—one the central line of the body of the mother; the other two, one on each side, forming the outline of the dark background, augment the life line.

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and other forms of recompense for meritorious achievement.

"Formerly it was on the field of battle that the old nobility paid their social obligations and served their country; to-day their descendents are serving in another way, but none the less meritorious. They are waging war against misery and hatred, and in the foundation of the Musée Social, are establishing an arsenal of peace."

France has ever been sensitive and responsive to an opportunity offered by an International Exposition for service, not alone in showing the world her own progress and resources, but in gaining ideas and inspiration from methods in use in other lands under a divergency of thought and method.

The most important of these great world fairs was held in Paris in 1900, set in the brilliant capital of the world's metropolitan center, together with a wealth of material exhibits in things; but there was also assembled an exposition of ideas, notably in the section of Social Economy, where the main divisions followed the same lines as those in 1889, only they were greatly amplified and included very generally other nations. It was interesting to note that America for the first time set forth in clear and comprehensive terms her forward movements. The French were deeply interested in the new angle with which America viewed these

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problems and the simplicity with which applications were made.

Social Economy was further dignified at this Exposition by being installed in a palace of its own. In accordance with international usage, the Jury in Social Economy brought together in Paris recognized experts from more than a score of nations. The work of any jury compels careful examination and study of the exhibits submitted for their approval. As a member of this body, it was intensely interesting for me to note the discussions on comparative methods illustrated by the respective exhibits and the comparisons made with similar movements in the juror's own country.

For example, I found an exhibit of the Amsterdam Museum of Safety and instantly recognized the value of this new idea, especially for an industrial country like the United States. On my return home, I immediately set to work to establish a similar institution. This effort culminated in the American Museum of Safety, granted a special charter by the Legislature of the State of New York in 1911, the first institution of its kind in the Western Hemisphere, and the twelfth museum of its kind. This museum served as a working model for Budapest, Boston and San Francisco, and became, through its efforts, an inspiration for the whole safety movement in the United States.

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As in classic times, France took up the torch first lighted in Holland, passing it on for light and inspiration to the country over sea, which in turn, mindful of its obligations, has passed it on to other countries and cities. Membership on these international juries is always highly prized and offers a post-graduate course in problems of life and labor. A list of these juries is an honor roll of men who are devoting their lives and talents to the betterment of social and industrial conditions.

Utilite publique was the Governmental imprimatur in 1891, for the Association of French Industrialists for the Prevention of Accidents to Labor. This movement was founded in Paris in 1883, but its action was so beneficial that in 1887 its activities were materially widened for the sake of including every Department in France. The Association has its own inspectors for the examination of the members' plants; in consultation with employers it suggests such measures of safety as can be applied with the least inconvenience to the work in hand and at the least expense. These inspectors are Safety Engineers. The Association is supported by membership fees based on the number of workmen employed in the individual mill, factory and other working places.

M. Henri Mamy, the devoted Director of the Association, must have been greatly pleased and proud in 1895, when he was one of a brilliant com-

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pany, assembled at the National Conservatory of Arts and Trades, to inaugurate the Paris Museum of Safety, towards the establishment of which he had labored long and faithfully. The setting of the gathering was such as Paris well knows how to stage; statesmen, publicists, men of letters and affairs were present; the occasion was further honored by the presence of Monsieur Loubet, then President of the French Republic, who presided. After felicitating France that the representatives of its great systems of transportation and other industries were devoting time and money to founding the first Museum of Safety in France, Monsieur Loubet concluded:

"Never does one appeal in vain in France when it is a question of social utility. Thus the Government of the Republic is associated with the Museum. How could it be otherwise, for this movement concerns the saving of life and maintaining health. You may be sure that whenever work of this nature is presented for Governmental consideration, it will give it support by grants of money."

M. Mamy had the further satisfaction of promoting the cause of safety, as he was one of the influential organizers of the first International Congress of Accident Prevention, in Milan, in 1912, again drawing on his fund of experience and knowledge for guiding and shaping a safety movement of even wider scope. Each one of these conferences

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and expositions at which the people of France expressed and demonstrated their ideals of service, their aims, their plans, and the actual achievements in the realization of their hopes, impressed me greatly. And each time I returned to my own country inspired to carry to my fellow Americans that which I had gained abroad.

There are three distinct phases of social and industrial work for which we owe Europe and especially France a debt of appreciation. First, the social secretary; second, the idea of thrift, saving, and industrial co-operative investment; and third, the "safety" movement.

One of the first organized movements in the United States which had for its object the collection of information regarding every phase of industrial betterment was the American Institute of Social Service, organized in New York in 1908 under the presidency of Dr. Josiah Strong, Director. In the promotion of its object it became a clearing house of practical effort for the great variety of methods for improving conditions, giving to this new form of socio-industrial effort the new term, Industrial Betterment, by which was meant the various phases of improvement in the promotion of better relations between employer and employee; arbitration, trades unions, employers' associations, trusts, wages, hours of labor, housing, education and recreation and other movements.

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One organization, the National Civic Federation, adopted this idea by opening an entire department so as to promote still further the principles of industrial betterment, calling it, however, "Welfare Work."

The Institute disseminated information by means of its own publications, special reports and personal and written consultations. It gave hundreds of lectures, illustrated and other, on betterment subjects, to universities, colleges, theological seminaries, institutes, schools, churches, chambers of commerce, boards of trade, labor unions, clubs, summer assemblies and drawing-room meetings. Even as early as the winter of 1901, the Director presented, through fifty-nine illustrated lectures, the principles of industrial betterment in a tour including St. Paul on the north, San Francisco on the west, New Orleans on the south. Among the results was a movement for civic improvement in Montgomery, Richmond and New Orleans. One woman was prompted to see how her stablemen and grooms were cared for. She found that her horses were better cared for than they; so she gave orders that comfortable bedroms should be made, a bath added and a sitting room. One manufacturer added a social secretary to his staff. These are some of the concrete results, but it is impossible to estimate the activities resulting from this inspiration to industrial betterment.

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Another organized movement for the express purpose of promoting industrial betterment was at that time in a class all by itself, because it was the first association of business men to start this policy. The Cleveland Chamber of Commerce appointed its Industrial Committee in 1900 in recognition of the growing breach between capital and labor, and the belief that anything which tended toward more intimate relations and a more kindly feeling between these two classes would result in a better understanding and a nearer approach to mutual co-operation.

The committee insisted from the first that the primary basis of any improvement must be found first in reasonable hours, fair wages and healthful surroundings for employees. Of the two thousand members of the Chamber, four hundred and fifty were then employers of labor. At the inception of the committee's work, twenty-five of these were engaged in some definite form of industrial betterment. When a few years later the committee took a census of this, the result showed that approximately two hundred employers were interested in some form of it.

The most gratifying progress, however, was evidenced in the general inclination of employers toward the provision of light, well ventilated, comfortable and wholesome stores and factories, and of other means for securing the health and comfort of

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SO THAT HE SET THE ROYAL CROWN UPON HER

Villegas

Although this is an example of almost perfect triangular composition, it is weakened by the line of the flower rope strung across the front of the painting.

Inasmuch as the great perspective of the audience is left out of the painting and the perspective of the great hall, the effect of greater distance, greater impressiveness and more dignity, could have been gained either by eliminating the flower rope, or by allowing it to fall to the ground so that it would have rested in a horizontal line upon the lower step, forming the base of the triangle, instead of cutting the sides of the triangle and thus destroying its value.

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dicates and trusts. With an industrial army of thousands of employees, it is necessary for the best administration and efficiency that they be grouped into subdivisions, in charge of responsible leaders, in order that this working machine should respond to the directing control of the commander-in-chief; in other words, the day has passed when the employer is able to individualize those who work for him; not knowing them by name or even by sight, the personal touch, the point of contact, has been lost.

With the growing intelligence on the part of the workers, evidencing itself in a dissatisfaction with their social and economic surroundings, they are slowly learning how to crystallize their incoherent wants and their smothered discontents into definite propositions for an improvement of their conditions.

As is clearly recognized, the personal touch between employer and employee is largely lost, and it is not desirable, even if it were possible, to return to the earlier days. But for the successful conduct of the business man to-day, a point of contact must be established in some way. From a wide observation in this and other countries, I found that the business man strives for the highest efficiency in the making, selling and advertising part of his factory, mill or store; no detail is too trifling, nor can too great care be exercised; but all the while labor

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end of his business, the human part of it, was taking care of itself, or left to the professional caretaker, who was not in the employ of the firm, nor was he always "in business for his health." However, our American industrialists began to realize that an intelligent regard and a tactful care for the labor part of the business is not only right, but a large factor in industrial peace and contentment.

The social economist foresaw this tendency, and knew that the industrialist must establish a connection between himself, his immediate staff and the rank and file of his industrial army, if commercial peace and prosperity was to characterize his establishment. Every man of affairs earnestly desired this, but did not know how to obtain it.

This idea of the Social Secretary I brought to the United States in 1900, as a result of my studies in Social Economy in that section of the Paris Exposition of that year. I found that the idea had been originated in France, where it had been carefully elaborated by Cheysson of Paris and Van Marken of Delft; but the credit of its application to the practical affairs of business is due to our country. Soon after the announcement of this new profession through the American Institute of Social Service, of which I was the Director, it received many inquiries, one from a New England woman who said she wanted to be a social secretary; how could she do it? The necessary information was

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given and every possible help afforded. She quickly grasped the idea and went to the largest department store in her own city, telling the proprietor that he ought to have a social secretary, and that she wanted the position. It was the first time he had ever heard of any such thing or knew that he wanted one, but the woman convinced him that it would be one of the best things he could do for his people. He was favorably impressed and added her to his staff. He remarked on a recent occasion that she was worth to the store more than he had ever paid her in salary.

The problem which confronts the social secretary is how to improve the conditions of life and labor for the individual, not only in the factory and workshop where he spends the greater part of his working day, but in his home and all other relations in which he meets his fellowmen. The first requisites are sympathy, infinite tact and patience. Not only is the social secretary to promote whatever will improve the conditions of the laborer, but he is there to check whatever is detrimental to the business through carelessness or indifference on the part of the workers.

The fact that the social secretary himself is a paid employee, subject to discipline and holding his position during good behavior, is of the utmost importance and far reaching benefit in establishing a fellow feeling, for is he not one of them? The social secretary does not treat the laborers en masse,

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SISTINE MADONNA

Raphael

It is often admitted that the color work of the Sistine Madonna is not as wonderful as that of many other Madonnas or as that of many other paintings of the same or even earlier periods, but all critics hold that it is the great Madonna. This superiority is due principally to the triangular basis of composition, which is lacking in other paintings of the Madonna.

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but maintains his individuality, so that the employee feels thas he is part of the directing intelligence and not a mere cog in the wheel. In many a business, particularly where there is a large amount of comparatively unskilled labor, the social secretary, being free to get a knowledge of all the departments, should engage the workers, thus better maintaining a uniform standard of requirements and character. The social secretary, not being identified with any one department, lessens the chances of favoritism, so that an employee dismissed from one department cannot be employed by another where the manager may be less particular. In a factory or department store, for example, the social secretary should meet the applicants for work and establish from the very first sympathetic relations. When a girl begins work in a big factory or store, the strangeness of the new life, the timidity that comes with the forming of new relationships and the unusual fatigue, frequently bring depression and discouragement. Then, too, the fact that the employees have some one to whom they can take their grievances without the fear that they will be discharged on the spot or misconstrued, but can be sure of sympathy and confident that their case will receive attention, is a source of great satisfaction. This kind of treatment creates a better feeling between employer and employee because the workers realize that it is fair treatment, and no one

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responds more quickly to fair play than the working man. Besides all this, the tactful sympathy of the social secretary often wins the confidence of the girls, who are led to entrust to her their home troubles and their personal private affairs.

The social secretary in a department store is practically a house mother to a great big family, and there is ample need for all the mothering she can spare. The great majority of immigrants are very illiterate; their children after a few years' schooling seek work, perhaps in a department store. Not having the guidance of a mother capable of instructing them intelligently, they are drawn to the social secretary, who, by her thorough knowledge of what they need, advises them intelligently and helpfully. The social secretary acts as the representative of the employees and, as such, brings to the firm or the heads of departments any grievances that affect the employees individually or collectively. It is his business to establish the most cordial and friendly relations with the foremen, for the sake of securing their intelligent co-operation and support for all agencies that will make the employees happy and comfortable in their work, and in every way to encourage them to take a real interest in the workers under them. Not only that, but each employee has an opportunity to make any suggestion looking towards an improvement in the workrooms. At the noon hour the girls are on hand will-

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ing to be interested or amused, but they will not be preached or lectured to. This break in the routine of the work must be packed with brightness and happiness. In an industry where the social secretary is a man, he sometimes most advantageously engages all the men, except the skilled workers and the clerks; he has the receipt of suggestions and adoption of improvements in the workrooms; the responsible headship of the recreative and educational work; he visits the sick and promotes good fellowship; he arranges transfers from a department where the work is slack, to another where there is too much, and he also makes promotions, in consultation with the heads of departments.

What and how the industrial army eats is of the first importance. The social secretary organizes the factory dining room, takes charge of the staff, buys the provisions, arranges the daily menu, thus insuring the best foodstuffs. Valuable social service is rendered by encouraging the more delicate girls to drink milk instead of tea. During the noon hour the social secretary has the finest opportunity for helpfulness. He sees that the girls are quietly served, looks to it that the tables are left tidy and keeps the girls happy and reasonably quiet.

In studying the life and labor in a great factory it might seem that the routine during work hours was of the first importance, but none the less important to them and their employer is the way

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the girls use their free time at home, on the streets and during their periods of recreation and education. So many girls have no idea of wholesome recreation; they want a pleasant time, but do not know how to get it. They walk the streets at night, ogling the men, picking up acquaintances, who lead them to dance halls, where they get their first lessons in drink; after that, the downward career is begun.

The desire for a good time is perfectly legitimate, but in the absence of wise direction, finds its satisfaction in vicious surroundings, with the tendency ever downward. The social secretary organizes study classes. Membership in the classes should be limited to employees at the factory, thirty the upper limit, with fees from two to four cents a night, whether the girl is present or not. The social secretary is the administrative head, but the teachers are experts. The classes are not self-supporting. This educational work to be successful must recognize that girls hard at work all day do not care to learn too much or study too hard. The classroom must be bright and cheery; entertaining books may be read to the girls while sewing; there is music and the girls can talk to each other all they wish. Choral classes composed of men and women can be recruited from the office staff, thus holding the interest of the clerks, many of whom are hall bedroomers. "What," I asked the social secretary in a

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large department store, "from your point of view, is your work?" After a moment's thought she said, "I think I would state it like this, to advise, to uplift, to inspire with courage and ambition, to censure judiciously and to try to point out the best course in each indivdual case."

The social secretary exerts a powerful influence within the business itself and for her employees after hours, but there is a social service even wider than this that is often performed. Many a bit of human experience in sorrow and suffering comes dangerously near the tragic, and, but for the word of hope and cheer, all grip on the present might be lost. Every individual who is saved for himself is saved for society; instead of becoming a dependent, he not only stands alone but is the means of helping another. Dealing with human beings at every step of his way, the social secretary informs himself of the various social phenomena while referring each manifestation to the underlying principle, thus acquiring a store of practical experience which enables him to meet the emergency. In many cases the local conditions and requirements are studied carefully so that the necessary adaptation is made at once, for a brilliant success in one instance may be a dismal failure in another of apparently the same kind, because the local environment is ignored.

The second phase of work, thrift and systems of saving by means of co-operative invest-

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ment, first advanced by LeClaire in France, so impressed me during my sociological studies at French conferences and expositions that I was impelled to emphasize them to our American manufacturers and business organizations.

The Stetson savings fund was established in 1897 for the purpose of encouraging the operatives to save their money by making deposits in small weekly amounts. These deposits were limited to such proportions of the earnings as, in the opinion of the management, the employee should retain for his future use, ten dollars being the maximum amount received from any dividend in a week. The company allowed five per cent interest on deposits which were allowed to remain until the end of the fiscal year. If withdrawn during the year, the deposit was not entitled to interest. The depositors by 1907 numbered about ten per cent of the entire number of persons employed by the company.

The Baldwin Locomotive Company encouraged the employees in the saving of wages even fifteen years ago, and in order that they might have opportunities for making deposits without absenting themselves from their work, they were allowed to open an account with the cashier, whereby their deposits drew the prevailing rate of interest.

At Graniteville the people had a bank of their own by 1906, where they deposited their funds

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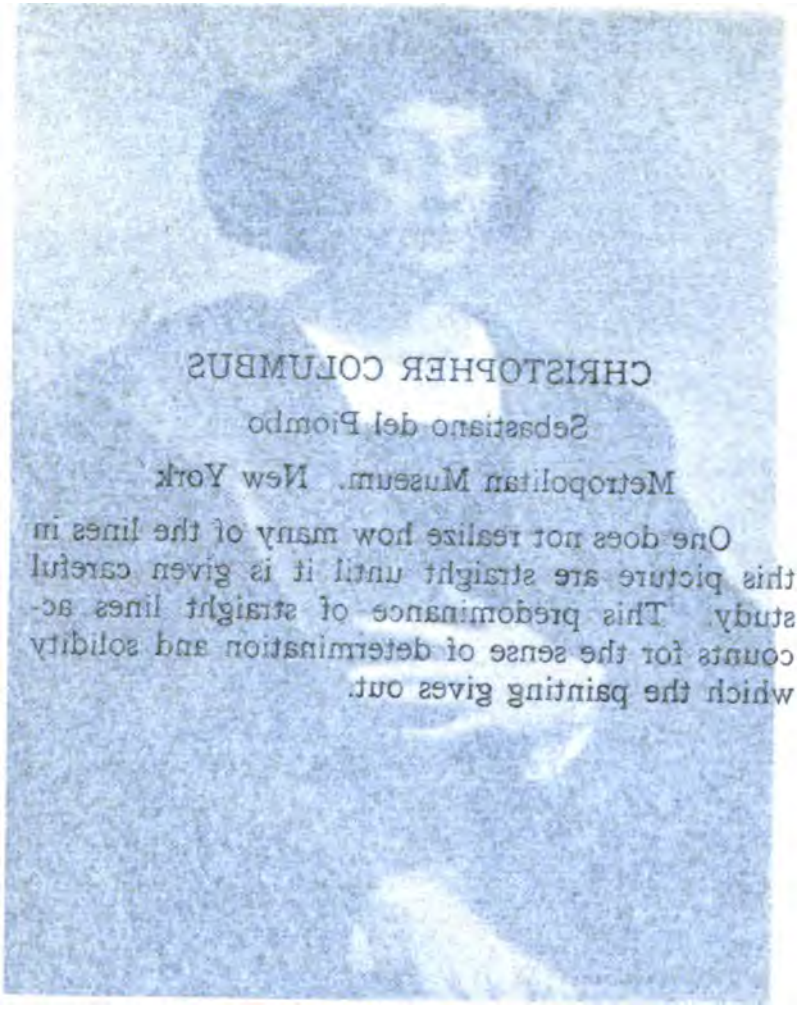

CHRISTOPHER COLUMBUS

Sebastiano del Piombo

Metropolitan Museum, New York

One does not realize how many of the lines in this picture are straight until it is given careful study. This predominance of straight lines accounts for the sense of determination and solidity which the painting gives out.

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under five hundred dollars, obtaining four per cent interest on the same. When their savings reached five hundred dollars the company paid them five per cent interest.

November 15, 1900, it was announced to all the employees of the Pittsburg Coal Company that an association had been formed for the purpose of encouraging and assisting them to invest their savings in the preferred stock of the Pittsburg Coal Company.

April 30, 1906, there were no less than 1225 employees making monthly payments of one dollar per share in the purchase of 10,596 shares of Pittsburg Coal Company preferred stock, the first fifteen series of purchasers having acquired 2696 shares under contracts maturing prior to the date of the report.

For the promotion of thrift, the Great Northern Railway Company, on May 1, 1900, set aside one million dollars' worth of stock for the use of the Great Northern Employees Investment Company, so as to give its old and faithful employees an opportunity to invest their savings in a manner which would allow them to benefit through the company's dividends, and by that means provide for them a safe investment and enable them to share in the company's prosperity. In order that such investments might be made in sums as low as ten dollars, the separate company was formed for

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the purpose of holding shares of stock of the Great Northern Railway Company, receiving dividends thereon, and managing the details of the business. No deductions were made for expenses of management, as the Great Northern Railway Company agreed to bear the entire expenses of the Investment Company.

February 26, 1906, a circular by the treasurer of the company stated that stock to the amount of $955,000 had been subscribed for.

John Wanamaker maintained two savings funds, one for men and women and the other for boys and girls, in the early 1900's. The employed themselves conducted a Savings and Loan Asociation for the double purpose of encouraging saving and making unnecessary that anyone in temporary difficulties should fall into the hands of money-lending sharps.

In the first annual report of the Curtis Savings Fund Society for 1902-3, it stated that the financial report was only a cold statement of fact, and while it might be considered satisfactory in that way, it did not tell anything of the real history of the work—the troubles of collections, loans and fines, the annoyances of the backward—nor of the economies and self-denials that built the sums up week by week. It showed a return on deposits equal to eleven per cent per annum. "Such a result, it should be remembered, could not have been

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obtained with an ordinary investment of the money, and has been possible only through the liberality of The Curtis Publishing Company."

The object of the Curtis Savings Fund Society was to stimulate a desire to save money, and enable the members to lay aside a fixed sum each week.

Early in May, 1906, the Illinois Central Railroad Company stated that on the first day of each month the company would quote to employees, through the heads of their departments, a price at which their applications would be accepted for the purchase of Illinois Central shares during that month. An employee was offered the privilege of subscribing for one share at a time, payable by installments in sums of five dollars or any multiple of five dollars, on the completion of which the company would deliver to him a certificate of the share registered in his name on the books of the company. He could then, if he wished, begin the purchase of another share on the installment plan. The certificate of stock was made transferable on the company's books, and entitled the owner to such dividends as might be declared by the board of directors, and to a vote in their election.

Any officer or employee making payments on this plan was entitled to receive interest on his deposits, at the rate of four per cent per annum, during the time he was paying for his share of stock,

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provided he did not allow twelve consecutive months to elapse without making any payment, at the expiration of which period interest ceased to accrue, and the sum at his credit was to be returned to him on his application therefor.

Any officer or employee making payments on the foregoing plan, and for any reason desiring to discontinue them, could have his money returned to him with accrued interest by making application to the head of the department in which he was employed.

The third phase of industrial benefit work, for which we owe France and Holland gratitude, is the safety movement.

It is generally conceded that America is the greatest manufacturing country in the world; we are constantly striving for higher speed and increased efficiency in the machine or tool. The whole wealth of inventive genius was lavished on the machine with little or no thought for the protection of the workman running it. No country can be in the front rank of industrial civilization until as much care is taken for the workman as in the perfection of the machine. However, the public is beginning to take cognizance of the enormous number of accidents of which it is the opinion of the engineering and technical profession that many are preventable.

This thought took concrete expression in the city of Amsterdam in 1893, when a Museum of

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THE BASHFUL SUITOR

Josef Israels

Metropolitan Museum. New York

We have here a composition of the utmost simplicity. The two unconnected vertical figures are offset by the two long horizontal lines of the path and the horizon. We cannot conceive of a more simple arrangement or one more in keeping with the title of the picture.

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Safety Devices was opened for the express purpose of showing how machines and processes may be so safeguarded as to prevent accidents to labor and the general public.

It was an exhibit of this Dutch Museum in the Section of Social Economy at the Paris Exposition of 1900 which profoundly impressed me that a little country like Holland should have the forethought to assemble for her industrialists methods and devices for protecting life and limb among the workers.

Amsterdam's Museum of Safety has served as a model for Germany, France, Russia, Switzerland, Italy, Austria, and, lastly, the United States, to which I brought the idea at the close of the Exposition of 1900.

After a campaign of education lasting several years, in which two expositions were held, the American Museum of Safety Devices and Industrial Hygiene has been incorporated, the first museum of its kind on the Western Continent. Here will be gathered the best methods and devices for protecting the workers in mining, transportation, textiles, building trades, agriculture, chemical and varied industries, and for the sake of stimulating the need for the wider use of safety devices in dangerous trades and occupations.

The idea of a Museum of Safety was so novel in this country that it was decided early in

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1907 to hold an exposition of two weeks in New York, for the sake of showing the community the practicability of the movement. The exposition, which closed in February, was successful in attracting a number of exhibits from the United States, and also from Belgium, France, Germany, Austria and Italy, sufficient to justify the fact that this was an international exposition. After its close the educational work was continued by the organization of a Committee of Direction.

The committee authorized the holding of a second Exposition of Safety Devices for six weeks, from the middle of April to June 1, 1908. It was decided that there should be no charge for space, and to guard against the admission of "fake" or unreliable exhibits, a jury of admission, with Professor F. R. Hutton, chairman; George Gilmour, chief engineer of the Travelers' Insurance Company, and A. A. Hopkins, of the Scientific American, was appointed.

In view of the fact that a very large percentage of accidents is absolutely preventable, the editors of the Scientific American offered a gold medal annually for the best device for the protection of life and limb during the year; this award to be given by the American Museum of Safety Devices after a board of experts of the highest professional standing have passed upon the device submitted.

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For 1908 the field of the award was limited to Transportation. Every device to be in competition must have been exhibited at the Museum. The members of this jury were Stuyvesant Fish, George Gilmour, F. R. Hutton, John Hays Hammond, Samuel Sheldon, H. H. Westinghouse, and Cornelius Vanderbilt.

A second gold medal was offered by Francis H. Richards, limiting the field of safety devices in connection with auto boats and auto vehicles. S. S. Wheeler, Casper Whitney and A. G. Batchelder constituted this jury. For the best safety device in mines and mining, the Travelers' Insurance Company offered a gold medal, the jury of award including W. R. Ingalls, Charles Kirchhoff and Professor Henry S. Munroe.

The exposition opened April 13th, and included one hundred and twelve entries, some of which were live exhibits; other were models, actual or reduced size, photographs and diagrams.

On entering the exposition the visitor saw in front of him a miniature mountain, the model of a mine gallery, to show scientifically how the construction of steel instead of wood is being used to make the galleries of the mines safe and strong, for it is already coming to pass that steel is becoming cheaper than wood. Then, too, in the case of fire there is no fear that the steel will burn. The steel beams, the lagging and the track were all of natural

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size, and this mine gallery could be studied in all of its detail, without a trip underground in the midst of perilous descents and dangerous passages below the surface of the earth. In close proximity, safety lamps, respirators, helmets and detectors of dangerous gases indicated the grave perils that necessitate methods and processes of precision for overcoming them. While the exposition did not contain flying machines or seven-leagued boots, there was one device which well might figure in the Arabian Nights brought down to date. The inventor of this eighth wonder in simple and convincing words told how the despatcher in the seclusion of his own office, with the train sheet in front of him indicating the whereabouts of every train on the line, could at will at any minute talk with any engineer in his cab, at any point on the line, warning him of the peril in the block just ahead of him. If this warning to Mr. Engineer should not be heeded, the despatcher, by the simple turn of a lever, can shut off the power of the locomotive so that it will come to a full stop.

"That concerns my government," said the consular representative of one of the great European powers as he saw the model of a quadrant davit whereby two men lower a lifeboat filled with people from the deck into the water inside of one minute. Continuing he came to a safety lamp, "That touches my own pocket. I must have one of those lamps for my villa."

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Safety exit and fireproof doors, automatic sprinklers, fire escape ladders, the invention of a woman, and a fireproof house of hollow tile were other exhibits of safeguards from fire.

Woodworking machines, with the saws and knives revolving thousands of times a minute, seek in vain to mangle the hands and fingers of the workmen, while cunningly devised guards permit the workman's hands to push the work along or to glide harmlessly over the knives or cutters, at the same time there being no interference with the speed or limitation of the output.

Safety elevators, emergency brakes, rail joints, automatic gate crossings and signals, life buoys and collapsible lifeboats, safety hatches, life guns, safety clothes lines; safeguarding the milk and food supply of New York City, were among some of the other exhibits in this exposition for saving life and limb.

An exhibit of unseen perils, which are disclosed only by the examination of expert inspectors, was made. It was in a class all by itself, and was frequently referred to as the "Chamber of Industrial Horrors." On entering their section, the visitor could study a series of photographs illustrating the havoc and ruin caused by explosions of all kinds, whether in the buildings or in the street; unguarded stairs, wells and elevator shafts; machinery before and after protecting devices had been applied, and

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other industrial perils. Continuing the study, there were a whole series of defective chains and cables used on elevators and other hoisting machinery, illustrating excessive strains, twists and other defects that had caused the accidents, in some cases fatal. Broken cogs, gears, wheels, sheaves and bolts showed other causes of accidents; boiler plates, flanges, tubes and rivets, and other accessories, illustrated causes of boiler explosions. Those in charge of the exhibit explained how the accident could have been avoided.

Leaving these exhibits, the clank, clank, clank of a press in a corner arrested attention, because it is well known that the presses and punches are prolific sources of perils in cutting off fingers. This model press has an arm or small bar which operates at right angles to the descending press, knocking away the operator's hand so that it is impossible for the fingers to be crushed. At the same time the return stroke of the bar pushes off the work, thereby increasing the output. Simple and cheap, hence the American industrialist can afford to use it.

The closing exercises of the exposition were held at the Engineers' Club, May 18, 1908, when the exhibitors gathered for a luncheon conference under the chairmanship of Charles Kirchoff.

The Exposition of Safety Devices of 1908 was a working model of what a permanent Museum

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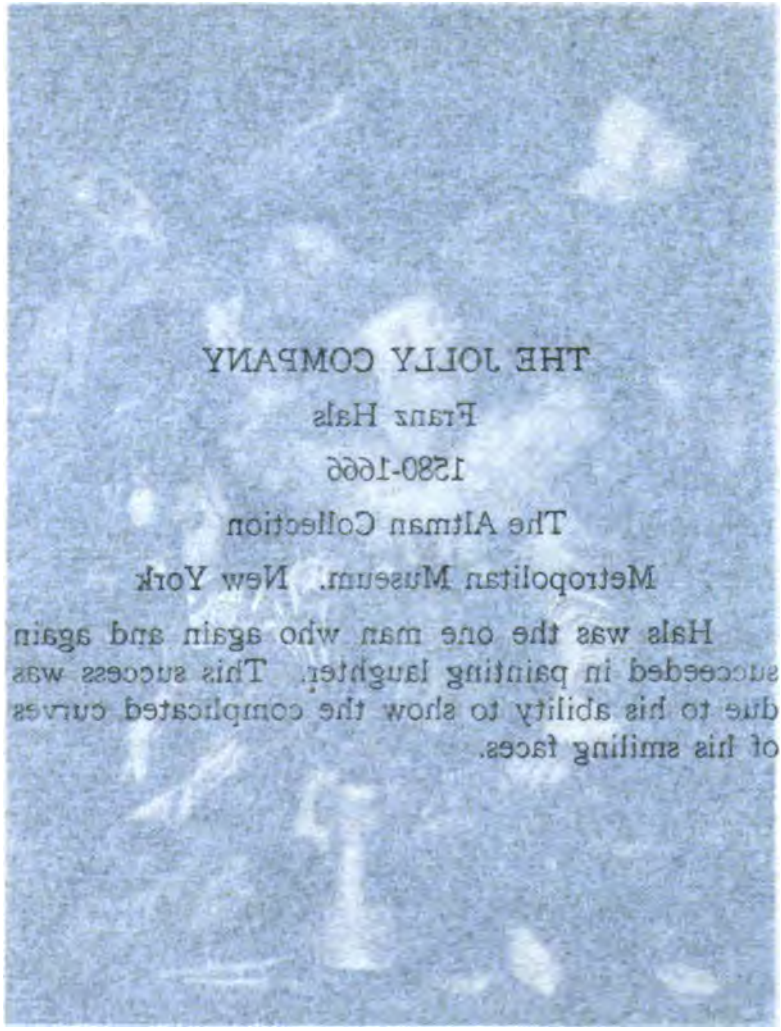

THE JOLLY COMPANY

Franz Hals

1580-1666

The Altman Collection

Metropolitan Museum, New York

Hals was the one man who again and again succeeded in painting laughter. This success was due to his ability to show the complicated curves of his smiling faces.

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of Safety should be, and showed the necessity for its immediate organization.

Museums of Safety are no longer experimental, but the world movement has come to stay, as has been demonstrated by their establishment in Berlin, Paris, Vienna, Milan, Budapest, Stockholm, Zurich, Moscow and Munich. In Germany they are supported entirely by the Government, which says: "We regard the saving of life of paramount importance. Every life saved is a national asset." When the director of the Berlin Museum requested many thousands of marks for the enlargement of the building already overcrowded, his request was instantly granted and it was intimated that he could have all the money he needed, as the Government was only too glad to maintain this life-saving station at its highest point of efficiency. The European nations are not slow in realizing the importance of museums of safety, which have received their great impetus during the last decade.

As a result of this work, the American Museum of Safety was organized in 1908, and it has since held three national Expositions of Safety and Hygiene, one in 1913, the second in 1914, and the third in 1916.

The idea of social or industrial secretary developed by Cheysson, the idea of thrift and co-operative industrial saving, and the elaboration of the safety movement in industry as developed by

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Lavasseur, are distinctly French contributions to social and industrial progress, by which we have greatly profited.

In discussing an appreciation of France by the United States it must not be forgotten that there is a national self-appreciation, which in a great Republic like France, is justifiable and may be considered a national inventory of resources and progress. France has reaped a well deserved reward of having zealously planted and fostered during recent decades the important principle of the recognition of the human element in daily life. This thought I find confirmed in an address at the Musée Sociale, in 1911, under the chairmanship of Monsieur Loubet, then President of the Republic, when M. Carmichael took for his subject, "No general progress without economic prosperity." In discussing the productive resources of a nation, as exemplified by agriculture, mining and metallurgy, textiles and varied industries, he elaborated the function of distribution, commerce and finance. "The factors which bring about the wealth of a nation are not exhausted by these topics. There remains the human factor, the most important of our national assets. The regard for human life, its dignity, its use for the finer things of life, are the most certain signs by which one can judge of the progress of civilization, whether of the individual or of the nation."

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Machine and men scrapping have been the characteristics of those industrialists who thought that their wealth was counted in dollars only, not recognizing the blindness and folly of placing machines, things, on a par with men, souls. The power of a single workman to labor mechanically, so that his efforts will yield a certain number of dollars, is limited; give the same workmen a sense of joy, contentment, safety and even comfort at his employment, the dollar measure of result will grow perceptibly. This is no mere theory, but has been conclusively demonstrated by actual working conditions. This is a part of what Carmichael means by the human factor.

In concluding this sketch, I wish to do it by describing the National Alliance for Civic and Educational work.

A group of earnest and thoughtful people in France, without distinction of creeds or politics, and realizing deeply that the Great War had evoked certain national characteristics—continuity of effort, calmness, determination, energy, devotion to country, and altruism, qualities which the world had overlooked in the French people in recent years—organized in 1916 an educational league for social, civic, and industrial betterment.

They appreciated the need of organized co-operation in the work of reconstruction. This renaissance of French character was already asking

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even during the war: "How are the after-war problems to be solved? What will be their effect on human society? And what permanent good can be saved from the ashes of conflict?" The irreparable loss of intellectual capital, the misery and suffering, the hatred engendered by the upheaval, avocations —all these would have to be reckoned with, taken into account while the work of the to-morrow was being planned and shaped. It was necessary to consider the return to industrial, civic, and social life of hundreds of thousands of men, freed from military restraint and discipline; these men would have to be quickly readjusted to normal conditions of life and reabsorbed into the body politic.

On the establishment of peace, France would have measured appreciably the immense sacrifice of her citizens, laid by patriotism on the altars of the country. For this devotion to the maintenance of nationality she would be ever profoundly proud and appreciative, but she would have to realize also that the next pressing problem was the conservation and the development of the French race, protecting it from the menace of dangers from without, so that its growth might be free and continuous and the activities of French life and labor might redound to the greatest good of the individual and the community.

The conservation of life problem would have to be faced at once and aided by every means

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BETROTHAL OF SAINT CATHERINE

Hans Memling

The Altman Collection

Metropolitan Museum. New York

Each of the faces in this picture is so arranged that the face of the Virgin is the apex of a series of triangles, so that she is the center of interest despite the title.

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possible. The high death rate among the French people in peace times had been due to lack of general appreciation of the necessity of proper sanitation, hygiene, care and development of the body. Certain benefits from the physiological standpoint had been forced upon the French people as a whole, the continued need of individual race preservation and conservation would have to be met when that military regime should be relaxed.

Of equal economic importance was intelligent conservation of the energies of each individual so as to secure as great an industrial result as possible from each man's labor. This necessity arose because of the loss of hundreds of thousands of men, and the permanent disabling of a million men in France alone.

The task which the alliance set for itself, even during the war, was to plan a positive program for the reconstruction and rehabilitation of life and labor in France, so that the period of warfare and defense of national liberty should not be in vain. With wonderful prescience and constructive statesmanship, the Alliance decided that the best means to this end was an exposition in Paris, showing how social, civic and industrial betterment ideas had been realized in actual daily life in the factory, mill and home in other countries.

A group of alliance members, including some of the greatest names in France, then re-

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quested in 1916 the co-operation of the United States in organizing a betterment exposition to be held in Paris, at the Grand Palais—one of the most beautiful of permanent exposition buildings in the world, well known by appreciators of art, literature and social economy, where some of the choicest collections and exhibits are annually set forth for the delectation and education of the Parisian public.

The object of this exposition was unique and met with an immediate and hearty response. In the words of the president of the alliance, "We appeal to the co-operation of America to help us in the reconstruction of France and European civilization on the broad basis of fraternity, which is characteristic of democracy over seas."

With this end in view, the alliance wished an object lesson demonstration of those institutions, societies and movements, which had justified their existence in America by advancing American life and labor. The alliance was confident that exhibits of this character could be made the basis for needed social and industrial legislation and, furthermore, could serve as models and standards of immediate adoption in French civic, industrial and home life.

An appreciation of French movements for social and industrial betterment is perforce a catalogue raisonne; it will serve to show how well planted were these institutions, in that to-day their rootage is deep and their leaves are for the healing

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of the nation. In the early days the founders were pioneers, they had visions, it is true, but they could not in their most exalted imagining have foreseen how useful were the foundations they were laying, and what an immense service they were rendering to the Republic. Consider what this work meant to France up to August, the eve of the Great War. The great Republic was at peace within and without; suddenly she found herself in the midst of the shock of arms, battling for her very existence. Then was proven the forethought and the economic wisdom of the foundations for betterment which I have traced.

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John Horace McFarland

Leader of the "City Beautiful" Movement

By Brown Landone

JOHN HORACE McFARLAND was born in Harrisburg, Pennsylvania; was educated in private schools at Harrisburg; has made his home in that city; has given freely his services to its citizens and is honored by them. His influence and the results of his work are not confined, however, to his native city.

He is a composite man, a rare combination, —a lover of the fields and the forest, of the mountains and the trees and wild flowers, yet an ardent advocate of municipal improvement and civic betterment. His influence reaches all states of the Union.

He is author of Photographing Flowers and Trees, Beginning to Know the Trees, Laying Out the Home Ground, and My Growing Garden; he was editor for many years of the Beautiful America.

He is perhaps best known to America at large because of the splendid work of the organiza-

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tion of which he is the national president—the American Civic Association.

The spread of his ideas and the inspiration of his influence and thought are felt in the East and the West, the North and the South of our great country. His appreciative study of the civic movements of various European countries and his gratitude to them for the contributions they have made in this line fit him to write sincerely, appreciatively and authoritatively upon European contributions to American city planning and civic betterment.

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Our Debt to European City Planning

By J. Horace McFarland

HE would be either ignorant, or prejudiced, or unmindful, or ungracious, or all of these things, who failed to acknowledge the enormous debt owed by the United States for information, example, inspiration and suggestion in its development, to the various countries of Europe.

The advantages we have been freely given by our European friends are so many that it would be impracticable to recount here ten per cent of them. In my own line of work, having to do with provision of better living conditions in American cities, I must bear testimony to the extreme value we have had in comparison with and consideration of European accomplishments.

City planning, save for the one long overlooked example embodied in the plan for our national capital, Washington, was unknown until European examples enforced it upon us. Even now,

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after many men and organizations have for many years considered the subject, it may be assumed that he who does not take cognizance of what Europe has done in formulating American city planning loses time, opportunity and advantage.

Our relation with the municipal forestry and humanitarian problems of Europe is peculiarly close, because all of us are more or less of European origin, and what we get to help us is merely what the young man adventuring for himself receives when he goes back home to see how the old folks have done things.

To Germany we are indebted for the intensive development of concrete city planning and of municipal administration, as well as for the same sort of admirable management of the forests as has prevailed in France, and as has been promoted in India by England.

From Belgium and Holland we have had the advantage not only of the example but of wonderful supplies of things growing on the land, without which America would to-day be much more nearly barren.

Austria has helped us in these municipal directions through examples of wonderful efficiency in administration.

The great men of England have been our inspiration. If there is a better American than James Bryce, I do not know his name. He it was

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who awakened our consciousness of civic wrong a score of years ago.

Each of the northern countries of Europe has contributed something to that fabric which is being slowly woven into the web of municipal success in America; and again I say that he who would fail to recognize the debt to Europe would be indeed ungrateful.

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THE HOLY FAMILY

Peter Paul Rubens

1577-1640

Metropolitan Museum. New York

The triangular composition here is obvious. It would have been more compact and effective if the inclined figure of Saint Joseph had been placed a little nearer the center of the group.

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Professor Jordan has lectured widely for the various organizations. He was formerly secretary of the Alliance Francaise of New York, and is now a trustee and the treasurer of that organization; honorary member of the Federation of the Alliance Francaise in the United States and Canada; a trustee of the National Society of French Teachers in America, and a member of the Modern Language Association.

He has been decorated by the Republic of France, Officier de l'Instruction Publique, and also Officier de l'Académie.

Certainly a man born in the shadow of Strassburg, Germany; educated in France and America, and for a quarter of a century a scholar of European literature, may write with authority on the subject of its origins.

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Origins of European Literatures

By Daniel Jordan, M.A.

LISTENING to the first stammerings of art, after Europe had awakened from the misery and suffering caused by the Barbarian invasions, we ask ourselves: in what language did it speak?

Although the Hun was wont to destroy rather than to build cathedrals, the day came when he began to worship the God whose temples he had so long stripped of their golden vases. On that day the Barbarian was conquered; he worshiped God in Christian churches and learned prayers in the Latin tongue.

The first great influence on reawakened Europe was therefore Christianity; almost every modern literature, including American literature, begins with an ecclesiastical period. In Germany, as well as in France, national literature was first grafted on Latin literature, at least on what was known of it in the convents which had succeeded in saving from destruction a few precious manuscripts.

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The historians of Clovis and Charlemagne wrote in Latin, the language of the Church, and the dominant "German" literature of the Old High German period was in Latin. But the Latin influence of the Church did not stop with prose writers. In Germany, for instance, early lyric poetry, after 1125, was frequently inspired by the Virgin.

The next great force that inspired European poets can also be traced to the Church, namely the Crusades. The latter originated in France, and taken on the whole they belong to French history rather than to the history of any other single nation. Among the Crusaders were poets, who saw many strange lands, heard stories from every clime, and came in contract with the blue sky of the South and the art of the Orient.

There was also born, in Southern France, a new ideal, which developed wonderfully and spread everywhere, except in Russia, and this growth of the institution of Chivalry was facilitated and encouraged by the Crusades. Chivalric and courtly literature occupy an important place in the early development of all European literatures; from that day new ideals were born, those of honor and fair play.

The last great literary movement gathered its momentum in Italy, before the end of the Middle Ages, long before it reached other parts of Europe. It is the well known Renaissance of Latin and Greek art, born, so to say, out of the wonderful poetic Pro-

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THE VIRGIN ENTHRONED

Mantegna

The Brera Palace. Milan

This picture will repay very careful study. It is at first glance a simple arrangement of triangles, one within the other, but close observation reveals many details which make it a wonderfully well balanced composition. The lines of the building, the location and posture of the figures, each contributes to the whole.

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vencal literature of Southern France and greatly encouraged by the Church in spite of its pagan origin.

All these great forces, whether Christian or pagan, are in the main Latin or Romance, that is to say Old French, or were born chiefly on Latin soil.

The study of the development of literature is quite complex. Of the modern literatures of Europe, two only are characterized by a progressive development which can be studied as a whole, whose parts are dependent on the periods preceding, namely French and English literatures. In Italy and in Spain, after periods of great brilliancy, literature went through periods of decay, followed in the case of Italy by a second modern Renaissance, known as the Renovation to distinguish it from the first Renaissance.

As to German literature, it followed a strangely broken and interrupted course. It is easily classified into more or less isolated groups, separated from each other by periods which in darkness and ineptitude are said to be without a parallel in other European lands. There is in German literature a great blank between 1550 and 1750, which singularly simplifies its study,—the Renaissance having passed over Germany without producing a single great poet.

It appears therefore an inevitable conclusion that the influence of Germany upon the literatures of Europe must have been very small. And this conclusion is supported by facts, although it

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has not been accepted by German chauvinistic writers, who are legion. In many things it has become a fashion with German scholars to attribute to Germany the origin of that which is beautiful and good.

Germans have been inspired to hold to their alphabet, because they have been told that its Gothic letters have a pure German origin. Their origin, however, is purely Latin; their use was generalized by the neo-Latin races and passed into Germany, which at the present time retains this relic of the past, long discarded by others.

What is true of the German alphabet is also true of German literature.

The Middle High German period, with which German literature really begins, commences about in 1125 and lasts at least 250 years. It is first the period of the courtly epic dependent on chivalry, and like chivalry, determined and influenced by its French origin. The best German poets of the Twelfth century turned to France for their models, and German classic poetry conformed absolutely to the ideals of French society. Among the subjects mostly in favor were the Breton legends, those clustering around King Arthur and the Round Table; also those of the Holy Grail made so popular in Europe by the versions of the French Trouvere Chestien de Troyes, whose Perceval was later popularized by Wagner after German poets had intro-

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duced it into Germany in the Twelfth century; the legend of Tristan and Iseut, immortalized by the French poets, was put into German by Eilhart von Oberge and Gottfried von Strassburg, whose version later came to the notice of Wagner. Another Alsatian, the monk Heinrich der Glichezäre, based his Reinhard Fuchs on the French Roman de Renard, thus popularizing in Germany the Beast Epic. The German Minnesang or lyric of that same period is undoubtedly national, but it nevertheless owed a great deal to French and Provencal influence. And is not the German Rolandlied preceded by the French national epic, Chanson de Roland?

Truly it is in the main a question of dates, and that is why the hypothesis of lost previous Germanic models has been at one time advanced in order to give priority of composition to some hypothetical German poets! There is not, however, the least probable reason to believe that such models ever existed. Mr. Bedier has proved several years ago that the Chansons de geste originated in France in the Eleventh century and did not exist anywhere before that time; the question is now definitely settled.

Let us not conclude that German literature has always been dependent on French or other foreign models. On the contrary it is essentially national on the whole, as is every European literature; it even reveals on almost every page a strenu-

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ous struggle for independent expression. French and German epopy, while they have many traits in common, are independent of each other in the inspiration as in the form. Let us not go as far as a German scholar, Gustav Brockstedt, who in his studies on the Nibelungenlied and the Siegfridlied attributes to both a French origin. True, the Nibelungenlied, which originated in Austria, shows to some extent the stamp of chivalry and even of Christianity, but the subject is primitively Germanic and pagan, and we must not deprive Germany of that one epic.

But while we wish to be fair to German literature, we must exhibit the same spirit of fairness toward the other literatures, especially the French, which owes very little to German writers or sources.

In conclusion, when seeking the origins of European literatures, we must look chiefly to Latin Europe. The contribution of Germany has been small, smaller even than that of the Scandinavian countries. If the name of England has not been mentioned, it is not that the influence of Celtic legends is not very great, but because in a study of the origins of European literature it must be remembered that intellectual Europe hardly awakened before the conquest of England by the French Normans. During all that formative period in which we look for literary sources and influences, England was intellectually, as politically, a vassal of France.

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Edmund Janes James

A Man of International Inheritance and Culture

By Brown Landone

THE ancestral lines of Dr. Edmund Janes James reach back to Scotland, western Ireland, southern England, Holland, France and Germany. Thus by inheritance he is a man of many bloods, a man of many fatherlands.

His culture also is composite and his activities have been numerous and comprehensive. He has studied and traveled in Germany and England, Ireland and Scotland. He is an authority on public finance, on public administration and political and social science, on education; an active worker in highway development and municipal reforms and a scholar in historical research and in geology.

Dr. James was educated at Northwestern University, at Harvard University and the University of Halle, Germany. He was professor of Public Finance and Administration at the University of Pennsylvania, professor of Political Science at the same institution; professor of Public Admin-

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istration and director of the Extension Division of the University of Chicago and president of the Northwestern University. He is now president of the University of Illinois.

In addition to his educational work, he was president for five years of the Illinois State Highway Commission, member for ten years of the Board of Trustees of the Illinois Historical Library, secretary for ten years of the Illinois Geological Commission and member for twenty years of the National Municipal League. He was founder and president of the American Academy of Political and Social Science, president of the Society for the Extension of University Teaching, and for thirteen years one of the prominent members of the International Arbitration Society. He is Fellow of the Royal Statistical Society of Dublin, and a member of the Société d'Economie Politique of France.

His writings include: Relations of the Modern Municipality to Gas Supply; The Legal Tender Decisions; The Canal and the Railway; The Federal Constitution of Germany; The Federal Constitution of Switzerland; Education of the Business Man in Europe; The Government of a Typical German City.

He is editor of the Political Economy and Public Law Series and of The Annals of the American Academy and Institute of Social Science.

Though his activities have been numerous, as indicated by the works he has published, the

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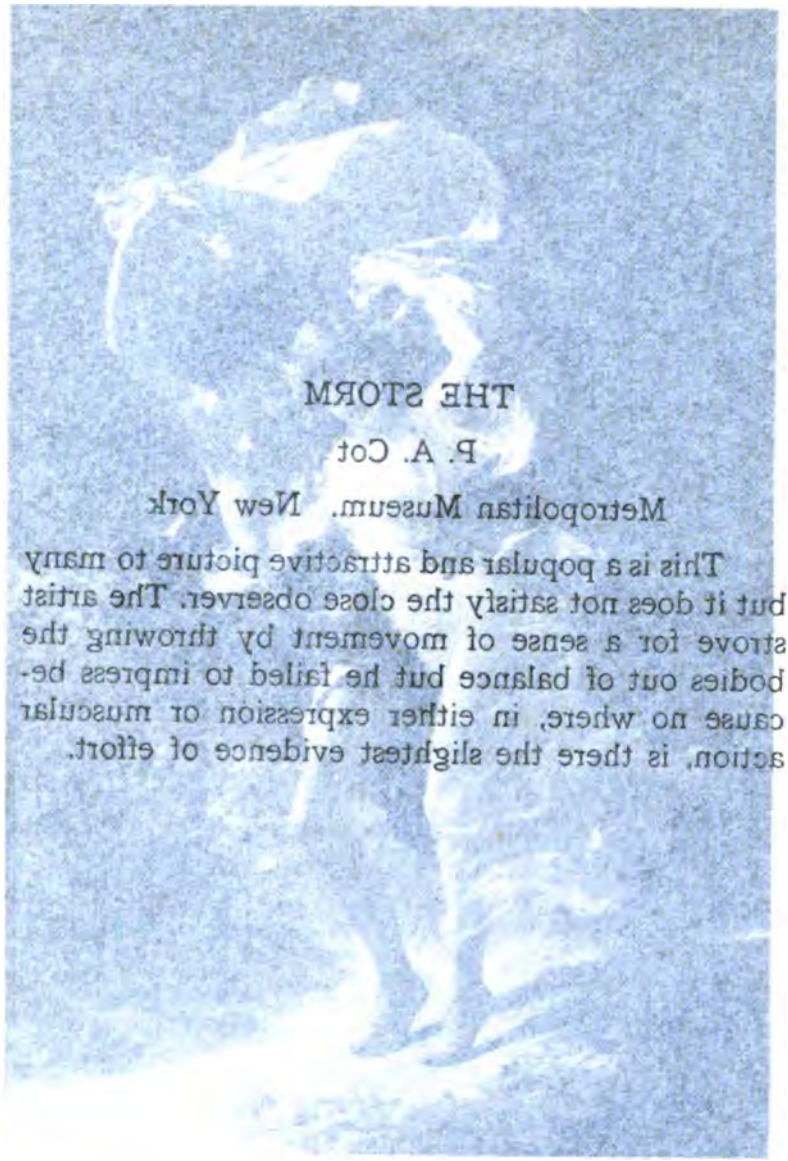

THE STORM

P. A. Cot

Metropolitan Museum. New York

This is a popular and attractive picture to many but it does not satisfy the close observer. The artist strove for a sense of movement by throwing the bodies out of balance but he failed to impress because no where, in either expression or muscular action, is there the slightest evidence of effort.

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prominent positions he has held, the societies he has founded, the organizations and the commissions of which he has been the leading spirit,—yet he has found time to develop a style that is clear and vivid always, and often exquisitely charming and delicately poetic.

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Our Indebtedness to the Culture of Many Lands

By Edmund Janes James, A.M., Ph.D., LL.D.

I HAVE followed with great interest the awful trial through which so many European nations are passing at the present time. I have followed the course of events with the same interest as if they were happening within my own family, in a certain sense, and I think all intelligent Americans are taking much the same attitude. Personally, my lines of ancestry run back to the heather-covered hills of Scotland, the desolate moors of western Ireland, the mist-covered provinces of eastern England, the polders of Holland, the smiling valleys of France, and the beautiful forests of Germany, and I have felt in my own case, at any rate, that I owe to each one of these strains—and therefore to each one of these countries, some important element in my make-up, in my personality, in myself, and consequently look upon them all as, in a certain way, my fatherlands.

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I suppose that if the history of the world were to stop to-day, the space assigned to the American people in a volume of a thousand pages would hardly be more than a page or two at the end of the volume. In view of these facts, whatever may be our anticipations and hopes and beliefs as to the part we are destined to play in the future, it is well, certainly, for us Americans at present to be modest in our estimate of what we have done which may be considered of any vital importance to the history of the human race up to the present time. Consequently, every American recognizes that we owe an untold debt, a debt hard to describe, hard to appreciate, to the energy and toil, to the vision and insight of our ancestors and our brothers and sisters beyond the sea.

I have been in Germany and Austria, in Switzerland and France, in Italy and Holland, and Belgium and England and Ireland and Scotland, and in each of these countries have seen the countless proofs of what we on this side of the water owe to the civilization, to the efforts, to the sacrifices, to the trials, to the sufferings of those who have worked out in these European countries at the loom of time the great products of civilization.

Who can measure what America owes to Europe? As a matter of fact, we owe nearly every element of our civilization and culture. The contributions we have thus far made to human civili-

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zation are, of course, comparatively few. Everything else and the initiation of the most of what we have done we owe to Europe.

I am sure I speak for practically all of my fellow-countrymen when I say that our hearts go out in sympathy and in deep affection for our kindred beyond the seas, and that we hope and pray that this fratricidal struggle—for we cannot look upon it in any other light than as a great civil war inside of European civilization—that this fratricidal struggle may soon come to an end, and that out of it may come a larger and better appreciation on the part of each of the contending elements of the good qualities and the virtues of the others, and that as a result of this terrific conflict a sound basis may be laid for a future development of co-operation and of mutual help, in which everyone will be willing to look upon by-gones as by-gones, and, joining hands, march forward to a new, purified, and exalted civilization.

It is a little more than fifty years since one of the most gigantic struggles in human history rent the American people in twain—when brother was arrayed against brother in a bitter comflict. People believed at that time that it would take a hundred years to efface the signs of that conflict, but the grass has long been green on the graves of fighting brothers who fell in this great conflict, and their children unite to-day in scattering flowers of recon-

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LANDSCAPE

Thomas Gainsborough

1724-1788

Metropolitan Museum. New York

No landscape painting, no matter how attractive the subject or the coloring, can be great art unless it contains certain elements of correct composition. Color and atmospheric effect are here, but the thing which makes the appeal is the winding roadway which leads from the foreground into the distance at the left. This directs our attention, stimulates our imagination and gives us an interest in the scene.

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ciliation upon the graves of their honored dead. We have forgotten the struggle and the bitterness. We remember with joy the acts of patriotism and heroism. May the same result come to pass even more quickly when the waves of this great civil conflict in Europe shall have died away and may it be only a short time until all these peoples struggling now so bitterly and so furiously shall be working together to accomplish a common end in the welfare of our human kind.

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Mrs. Robert H. Tate

The First Woman Government Appointee on Child Welfare in the United States

By Brown Landone

MRS. ROBERT H. TATE has been a pioneer in child-welfare work; her work began in the State of Oregon. Almost twenty years ago she organized the Home Training Association. As this work expanded, as numerous auxiliary associations grew up, it was reorganized as the State Branch of the National Congress of Mothers.

Mrs. Robert H. Tate was the first citizen of the State to advocate a widows' pension law and a State Commission on Child Welfare. So efficient was her work and her propaganda that the Governor appointed the Commission, and the widows' pension law was passed by both the House and the Senate without a single dissenting vote.

The next achievement of Mrs. Tate was the establishment of a Parents' Educational Bureau, from which parents could obtain necessary information concerning child life and its problems.

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Mrs. Tate has been president of the Oregon Child Welfare Commission, and is now appointed Honorary President for life; president of the Oregon Congress of Mothers; vice-president of the National Congress of Mothers and Parent-Teacher Association; western chairman of Child Welfare Department of this Association, and a delegate to each of the three International Conventions on Child Welfare held at Washington, D. C.; to the Race Betterment Conference, and to numerous other National Conventions of Social and Industrial Welfare.

The influence of Mrs. Robert H. Tate is felt not only in the west, but throughout the United States.

At present she is a member of the Child Welfare Committee of the National Council of Women, and is honored for having created the first Parents' Educational Bureau in the United States, and as being the first woman Governmental appointee on Child Welfare work.

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An Appreciation of the Sources of Our Child Welfare Work

By Mrs. Robert H. Tate

FRANCE organized many of the important organizations affecting child life. In 1844 the first Crèche or day nursery was founded by Marbeau in Paris.

In 1865, France established the Société Protectrice de l'Engeance, for maternal instruction.

In 1876, the Société d'Allaitment Maternelle, for nursing mothers. The society cared for destitute mothers before confinement, and had a wide influence in the reduction of infant mortality. In a period of sixteen years, 10,000 women were cared for in pre-confinement homes and nearly 40,000 mothers were aided.

In 1850 the first International Sanitary Convention was held. The chief feature of the convention was the abrogation of useless quarantine restrictions and inculcating municipal hygiene instead, which had a great effect upon the thoughtful minds of this country. Delegates from other Euro-

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pean countries were interested and subsequent international congresses were held. The result of these public discussions of the inadequacy of quarantine restrictions and the benefit of sanitary measures led the American Medical Association to appoint a committee to investigate the sanitary condition of the large cities. Quarantine versus Sanitation was being agitated in all countries at this time, but the Paris convention was the first organized effort for discussion. The first Congress on Sanitation held in the United States was in 1857 in Philadelphia.

The results of Dr. Pasteur's discovery revolutionized chemical as well as biological science, inasmuch as it was the beginning of that wonderful series of experimental researches in which he proved conclusively that the notion of spontaneous generation is chimera. His work applied to the benefit of both the human race and the animal world. It is to him that not only the United States but the world is indebted for the introduction of methods which have already worked wonders and bid fair to render possible the preventive treatment of all infectious diseases. In 1888 the Pasteur Institute was founded. Dr. Pasteur earned the gratitude of the human race through his successful treatment of hydrophobia.

Anna M. J. Lamerière has given social workers of the United States great enlightenment.

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The articles which have come from her pen indicate sufficiently the line of her literary and practical work. As a delegate to a number of congresses on Social Betterment at Chicago, Paris, and St. Louis, she advanced many practical ideas in social and moral reforms. She was formerly director of the Ecole Normale, Paris.

Switzerland and Germany laid for us the stepping stones of child psychology through Johann Pestalozzi, the great Swiss educator, and later Friedrich Fröbel, the German philosopher, more familiarly known as the "Father of the Kindergarten." Still later Italy gave us Dr. Maria Montessori of Rome, who directed her energy chiefly to scientific pedagogy, successfully applying it to needy and backward children.

Pestalozzi was convinced that sound education was a remedy for the many evils which infected society. To give effect to his theories he converted his own house into an institution for young children, then endeavored by a judicious blending of industrial, intellectual, moral and religious training to afford a specimen of practical education that might be pursued by the nation. He met with great opposition, which proves that people were not ready for child welfare work. At his death his chief consolation was having saved from degradation and neglect upward of one hundred children and having issued several volumes on education,

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VENUS WITH SEA NYMPHS AND CUPIDS

Coypel

Metropolitan Museum. New York

This artificial picture by a French painter of the type and time of Boucher shows the application of the spiral to figure composition. It is doubly used here, for spirals begin at each of the lower corners, they cross in the center and extend toward each of the upper corners. It is this which gives the picture its one touch of lightness and distinction.

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containing the results of his experience, which have been widely read in the past years. Perhaps to no other man has primary instruction been so largely indebted.

It was Fröbel who discovered that the schools suffered from the state of raw material brought into them. Until the school age was reached the children were entirely neglected. His conception of harmonious development naturally led him to attach much importance to the earliest years, that is, before the age of seven.

Fröbel maintained that the child belonged both to the family and to society, and he would therefore have children spend some hours of the day in common life and in well organized employments. When Fröbel invented the name "Kindergarten," garden of children, he called the teachers "Children's Gardeners." Thus from Germany we have the kindergarten which was pronounced by the United States Commissioner of Education the grandest system of education ever devised by man. This phase of primary education is now being urged for the State of Oregon by the Child Welfare Commission.

Edward Seguin, 1812-1880, born in France, was the first to train and educate idiots with sufficient success after three years to win the approval of the French Academy. His treatise on idiots has always been the standard textbook. Many of his

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publications on this subject were translated and widely used in the United States, where he was also actively engaged in institutional work for idiots. Dr. Seguin also gave to the world the medical thermometer.

England, in its appointment of the Royal Commission on the Care and Control of the Feeble-minded in 1900, has given to the world the benefit of a systematic investigation that covers a wide territory. The report of the Royal Commission is being carefully studied in many parts of America to-day. The summary of evidences it contains, together with its recommendations, is full of valuable information, and represents an enormous amount of careful investigation by the members, who must have been judiciously selected. The conclusions arrived at after four years of study are being generally and favorably considered in many of our States, including Oregon. After an exhaustive study of the idiotic, the imbecile, the feeble-minded, the insane and the epileptic, the Commission urges that State and Nation offer proper protection and enact laws to prevent propagation. This report of the Royal Commission is a most valuable contribution to our knowledge of a most important subject.

To M. Valentine Horey, of Paris, we owe the printing of the first embossed book for the use of the blind, which was approved by the Academy of Sciences in 1784.

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To James Gall, of Edinburgh, credit is given for revising this work for America. In 1826, after seeing the specimens of the Parisian books, he set himself to improve the alphabet, so as to make it more sensible to the touch.

The United States is now making substantial progress in the registration of births. Its indifference to this duty has been a national reproach for many years and we are indebted to our European nations for their effectual organization work regarding vital statistics.

England led the way by establishing an act in 1836 providing for a general register office in London presided over by an officer called the Register-general.

This act was made compulsory in 1874 and termed the Births and Deaths Registration Act. The Oregon Child Welfare Commission succeeded in having a model law on birth and death registration enacted in 1915.

Scotland gave to us the method of teaching articulation by visible speech which was invented by A. Melville Bell, professor of vocal physiology in Edinburgh, who introduced it in 1848, but not until 1872 was it introduced in America at Northampton, Massachusetts, by Dr. Alexander Graham Bell, the son of Prof. A. Melville Bell. This system consists of a series of phonetic characters based on the position of the vocal organs

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when in action. The characters suggest to the eye the mechanism of speech in the formation of every possible sound that can be uttered. Thousands of so-called deaf mute children in the United States have learned to speak audibly and intelligently, taking their places in the world beside hearing people, through the teaching of this method given in hundreds of day school classes for the deaf.

Furthermore, through the generosity of Prof. A. Mellville Bell and his son, Dr. A. G. Bell, the deaf of America enjoy the advantages inherent in a well-endowed institution located at Washington, D. C. This institution is known the world over as The Volta Bureau for the Increase and Diffusion of Knowledge Relating to the Deaf.

From the human standpoint, Norway has given to us a high standard of justice in its treatment of children born of illegitimate parents. The recently enacted Norway law has been termed the Bill of Rights. It amply protects the hitherto legal and social outcasts, giving them the care, support and education, as well as right of inheritance granted to the legitimate children. The passage of the bill is due chiefly to the efforts of Norway's Minister of Justice, Johan Castberg, and is worthy of commendation by all nations. Many of our states are advocating the adoption of a similar measure for the solution of their problems of illegitimacy.

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Adelaide Steele Baylor

The First Woman City Superintendent of Schools Elected in the United States

By Brown Landone

ADELAIDE STEELE BAYLOR was educated at the University of Michigan, Chicago University and Columbia University.

Miss Baylor is secretary of the National Council of Education, and is now Director of Home Economics of the Department of Education of the State of Indiana.

During all her educational work Miss Baylor has held one important position after another. So remarkable was her early work in educational supervision that she is honored as the first woman in the United States to be elected a Superintendent of City Schools.

She lectures extensively, spreading the message of the educational needs of the child, the home needs of the mother; she has been an official member of many national committees dealing with these problems.

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America, benefiting by its inheritance of European inspiration, has emphasized two factors of civilization.

These two factors are the improved and widespread methods for the development of the child and the idealization and recognition of woman's work in civilization. Miss Baylor has been a leader in both these lines of endeavor.

Many years of experience as an instructor, educator, administrator, and executive, qualify her to write of our indebtedness to European leaders in kindergarten work and vocational training.

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Our Educational Inheritance

By A. Steele Baylor

NO nation ever existed that was not builded upon the rich heritage of its predecessors and developed by the achievements of its contemporaries.

Through centuries of time a constantly increasing store of priceless treasures in law, government, science, art, music, learning of all kinds, has passed from one nation to another and yet like the widow with her cruse of oil, the benefactor has lost nothing in the giving.

Each nation has taken the store of good things, and fashioned them to newer and later models in accordance with the time and need. The older nations of Europe received the best from the civilization of the ancients and utilized it in their making. The present European nations have used these products in filling their destiny in the world's scheme of progress, while America, the latest born, has had the peculiar advantage of receiving the

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products of the ages after their refinement in the European crucible.

What has the work of European people meant to our people, in the establishment and conduct of their public schools and what has it meant to me, an individual, for many years identified with the public school interests of a State of these United States?

(1) It has enabled us to found a system of free public schools such as the world has never known.

(2) It has strengthened and aided the organization of the American High School, unique in its purpose and type of work and destined to play a most important part in the education of our youth.

(3) The Kindergarten has been taken from Europe and modified to meet American needs in the training of little children.

(4) The great work of Vocational Education, still in its infancy in this country, has long been established in Europe, and the wonderful resources of European leaders in this prolonged conflict gives unqualified endorsement to such types of education.

(5) The great teachings of such men as Pestalozzi, Fröbel, Rousseau and Herbert Spencer have given the American schoolmaster his greatest inspiration and soundest pedagogy.

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But of these and the countless other contributions made by European peoples to our education none will be greater than the lessons derived from your endless resources as expressed in terms of conduct, patience, fortitude, unselfishness and patriotism in the struggle of the great war.

The new national and civic standards springing up will be loftier and more equitable than ever before and again we shall profit by them.

The courage with which European women have taken upon themselves the work of the munition plants, the factory, field and shop, will awaken in the women of all lands a new realization of their strength and ability to overcome what before seemed insuperable obstacles.

The importance of women not only in the home-making field but the vocational fields and in civic life will be better understood and increased facilities offered in European public schools and in our public schools that girls may be educated in these greatly needed lines.

We shall all be greater patriots and consequently greater teachers of patriotism.

THE END.

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Index

Aaron, I, 239
Abbey, VII, 67
Abbeys in gothic times, III, 105
Abdul-Rahm, III, 93
Abelard, IV, 266
Absolute monarchy, V, 5
Absolutism, VI, 39
Academy, French, V, 74
Academy of Sciences, French, V, 239; Prussian, V, 98
Acetism, III, 18
Achilles, II, 191
Acropolis, II, 59, 84
Acting in modern England, VII, 64
Actors, Greek, II, 43; training of, II, 46
Adams, V. 37
Adams Brothers, V, 114
Addison, Joseph, V, 20, 21
Administration, local, under Napoleon, V, 228
Adrian IV, Pope, III, 53, 102
Advice to the Scandalous Club, V, 20
Ægean period, II, 50
Ægina, Temple of, II, 80
Æneas, II, 144
Aeroplane, VI, 66
Æschylus, II, 75, 82; model for early drama, III, 30
Africa, Mahometanism in, III, 90
Agamemnon, II, 49, 203
Agave, III, 30
Age, Augustan, II, 177; Hellenistic, II, 119; of Reason, V, 160
Agricola conquered Britain, III, 62
Agriculture, beginnings of, I, 63; in Britain, III, 70; modern, VI, 79; under Louis XVI, V, 115
Aidan, III, 49
Alguillon, Duc de, V, 161
Aix-la-Chapelle, III, 106
Ajax, II, 203
Alaric, III, 1; led Goths over Alps, III, 8; killed, III, 41
Albert, of Brandenberg, III, 175
Alberti, IV, 81
Albertinelli, IV, 178
Alburtus Magnus, IV, 37
Alchemy, IV, 42
Alcium, III, 107
Alderman, III, 69
Aldobrandini Marriage, II, 201
Alexander I, of Russia, VI, 2
Alexander II, of Russia, VI, 21
Alexander VI, Pope, ordered Savanarola burned, IV, 268
Alexander, the Great, II, 110 et seq.; II, 121; and Persia, I, 222
Alexandria, I, 159
Alfred, the Great, III, 66
Alhambra, III, 94
Allegri, IV, 180
Alma-Tadema, VI, 168
Alphabet, beginning of, I, 107; development of, I, 246; Phœnician, I, 245
Alsace-Lorraine, VI, 8
Altamire, I, 53
Amazons, II, 80
Amenophis IV, of Egypt, I, 151
Ammon, I, 127

Digitized by Google

Amphion, II, 129
Amulets, Assyrian, I, 192
Amundsen, VI, 141
Amusements, feudal, III, 135
Anarchy, VI, 55
Anastasius, III, 41
Anchorites, III, 18
Anderson, VI, 122
Andrew of Pisa, IV, 94
Angelico, Fra, IV, 128, 131, 132, 133, 135
Angelo, Michael, architect, IV, 79; built St. Peter's, IV, 83; painter, IV, 160, 161, 162, 163, 164; sculptor, IV, 105, 109, 110, 111, 112, 113, 114, 115, 116
Angers, d', VI, 191
Angilbert, III, 102
Angle Land, III, 65
Angles, III, 65
Anglesey, III, 62
Animals, domestication of, I, 63
Anne, English Queen, V, 20
Annunzio, d', VI, 122
Antiope, II, 128
Antoninus Pius, II, 192
Antonius, II, 189
Anubis, I, 127
Aphrodite, II, 5, 92, 109
Aphrodite of Melos, II, 115
Aphrodite of Praxiteles, II, 101
Apollinaris, III, 29
Apollo, II, 5, 66; first statue of, II, 60
Apollo Belvedere, II, 130
Apollo of Phidias, II, 93
Apollo Sauroktnos, II, 104
Apollo Stangford, II, 61
Apology for Poetry, IV, 71
Apoxyomenos, II, 111
Apprentice, III, 144
Apocrypha, I, 239
Apse, III, 192
Arab story tellers, III, 75
Arabesques, III, 96
Arabia, boundaries of, III, 73; and Egypt, I, 149
Arabian Nights, III, 75
Arabs' beliefs, III, 74; social organisation, III, 73
Arapacis Augustæ, II, 177
Arbitration, VI, 37
Arcadia, IV, 71
Arch de l'Etoile, V, 235
Arch du Carrousel, V, 235
Arch of Constantine, II, 185
Arch of Servius, II, 197
Arch of Titus, II, 184
Arch, Roman, II, 166
Archæology, VI, 76
Archaic period, I, 39
Archer, III, 125
Archery, III, 120
Architecture, early Roman, II, 147 first Christian expression, III, 15; Gothic, III, 189; Gothic in England, III, 213; Gothic in France, III, 204; Gothic in Germany, III, 216; Gothic in Italy, III, 218; Gothic in Spain, III, 222; Imperial Roman, II, 160; nineteenth century, VI, 199; Persian, I, 277; Renaissance, IV, 78; Renaissance in England, IV, 89; Renaissance in France, IV, 85; Renaissance in Spain, IV, 92; Roman Empire, II, 155; Romanesque, III, 191; under Napoleon, V, 242; Venetian, III, 91.
Ard-re, III, 52
Ares, II, 5
Ares Ludovisi, II, 110
Aretino, the scourge of princes, IV, 195
Argobast, III, 50
Arians, III, 4
Ariosto, IV, 64, 194
Aristides, II, 25
Aristocracy, Roman, II, 151
Aristotle, V, 2; "nothing in excess," II, 14; rediscovery of his writings, IV, 39
Arkwright, VI, 65
Armada, Spanish, IV, 73
Armor, Renaissance, IV, 247; III, 120
Armorer, III, 125
Arnault, III, 187
Arnold, VI, 99

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Arras, tapestry, IV, 254
Art, action in, VII 45 et seq.; and civilization, I, 19; appreciation, VII, 1 et seq.; Assyrian, I, 186; beginnings of, I, 52; Byzantine, III, 3; Christian in Rome, II, 188; composition in, VII, 62; death in, VII, 26 et seq.; early Christian, III, 3; Etruscan, II, 143; expression of life, I, 17; form, I, 100; French, V, 82; Gothic, III, 189; Hebrew, I, 242; how to enact, VII, 82; how to tell stories about, VII, 71; how to understand, VII, 10 et seq.; idealization in, VII, 40 et seq.; life in, VII, 20 et seq.; movement in, VII, 52 et seq.; of Louis XIV, V. 74; Old Empire, Egypt, I, 124; origin of, I, 17, 75; Persian, I, 223, 236; prehistoric Egypt, I, 130; primitive man, I, 87; Roman Empire, II, 156; strength and beauty in, VII, 33 et seq.; symbolism, I, 90; test of, I, 18; under Napoleon, V, 240
Artemis, II, 5, 57
Artemesia, II, 113
Arthur of England, III, 187
Arthurian legends, IV, 54
Artist, Greek, II, 66
Ashera, I, 244
Assembly, composition of, V, 166; feudal, III, 141; legislative, French, V, 186; of Electors, V, 154
Assignats, V, 169
Assur, I, 174, 189
Assyria I, 172 et seq.; art, I, 186; compared with Egypt and China, I, 215; sculpture, I, 186.
Astarte, I, 244
Astrolabe, IV, 45
Astrology, III, 97; IV, 40
Astronomy, III, 97; modern, VI, 66
As You Like It, IV, 75
Atalanta, II, 108
Athanasians, III, 4
Athen, I, 151
Athena, II, 5, 76, 83
Athene, statue, II, 92
Athens, II, 97
Athletics, Roman, II, 169
Attila, III, 10; in Gaul, III, 39
Audiences in middle ages, IV, 59
Augustan Age, II, 177
Aurelian, expelled Teutons from Gaul, III, 37
Austen, VI, 93
Australia, VI, 138
Austria, V, 45; Congress of Vienna, VI, 2; lost Italian possessions, VI, 11; representative government, VI, 41; war with Germany, VI, 7
Austria-Hungary, VI, 12
Automobile, VI, 68

Baal, I, 182, 244
Babel, Tower of, I, 211
Babylon, I, 172 et seq.; conquest of, 182; geography, I, 173
Bacchanals, III, 30
Bacchantes, II, 104
Bacon, Sir Francis, Novum Organum, V, 2; and Renaissance, IV, 34; turned men's minds from past, V, 17
Bacon, Roger, and chemistry, IV, 42; father of inductive science, IV, 38; gunpowder, IV, 45; protested against unreason, V, 2
Bagdad III, 75, 96
Bagehot, VI, 99
Bailiffs, IV, 6
Baillí, IV, 6
Bailly, V, 155
Baldur, III, 34
Baldwin, of Flanders, III, 169
Balkan States, nationalism, VI, 23
Balzac, VI, 105
Baldwin II, of Jerusalem, III, 172
Barber of Seville, V, 126
Baron, III, 123; Norman, III, 131
Baroque period, IV, 213
Barras, V, 216
Barrias, VI, 194

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Barry, VI, 200
Bartholomew, Peter, III, 176
Bartolommeo, Fra, IV, 176; met Raphael, IV, 165
Barye, VI, 192
Basilica, III, 15, 16, 192
Basketry, beginnings of, I, 89; Pueblo, I, 98
Bastien-Lepage, VI, 152
Bastille, destruction of, V, 152
Baudeau, V, 94
Bayeaux tapestry, IV, 254
Baylor, Aledaide Steele, VII, 237
Bazzi, IV, 159
Beals, Egypt, I, 154
Beato, II, IV, 131, 133
Beaumarchais, V, 126
Beauvais tapestry, IV, 254
Belgium (see Netherlands, Flanders); Congress of Vienna, VI, 2; nationalism, VI, 20; nineteenth century literature, VI, 114
Belisarius, III, 11.
Bellini, Gentile, IV, 186, 187, 188
Bellini, Giovanni, IV, 186, 187, 188, 189
Bellini, Jacopo, IV, 186
Bergen, guilds, III, 156.
Bergson, VI, 35
Bernard, of Clairvaux, III, 168
Bernhardt, Sarah, VII, 63.
Bessemer, VI, 59
Bible, I, 240; its formative influence, V, 2
Binding, Renaissance, IV, 251
Bishops, early Gothic, III, 104
Bismarck, VI, 6; and socialism, VI, 53
Bjornsen, VI, 127
Blanc, Louis, VI, 17, 52
Boccaccio, III, 187; IV, 63; furnished Shakespeare plots, IV, 76; work known in Spain, IV, 80
Bocklin, VI, 180
Boers, VI, 136
Bohemia, VI, 9
Boileau, V, 78
Bologna, IV, 251
Bonheur, VI, 147
Bookmaking, IV, 46
Book of Judgment, III, 132
Book of Kneils, III, 53
Books, parchment, III, 187
Bonaparte, V, 213 et seq.
Bonaparte, Joseph, V, 219
Bonaparte, Lucien, V, 219
Bondone, IV, 127
Borghese Warrior, II, 112
Borgia, Cæsar, Machiavelli's ideal, IV, 25
Borgias, patronized Pinturicchio, IV, 145
Boroughs, III, 138
Bossuet, V, 76
Botany, beginnings of, IV, 43
Botticelli, IV, 137, 138, 139
Boucher, V, 112
Bouchier, V, 94
Bougainville, V. 116
Bouguereau, VI, 149
Boxing, Greek, II, 31
Boy, training of, II, 27
Boycott, VI, 36
Bramanti, II, 130; IV, 82
Brangwyn, VI, 174
Bread, Roman, II, 168
Brehon laws, III, 51
Breton Clubs, V, 161
Bretons, III, 47
Brian Boru, III, 51
Brick, Assyrian, I, 196
Brienne, V, 143
Britain, account of, III, 57; beginning of history, III, 61
Britons, III, 57
Broglie, Marshal de, V, 150
Bronze Age, I, 42, 66; of Central Europe, II, 143
Bronze, Assyrian, I, 194; Etruscan, II, 143; introduction of, I, 65; moulding of, I, 25
Brown, F. M., VI, 164
Browning, Elizabeth Barrett, VI, 91
Browning, Robert, VI, 91; Fra Lippo Lippi, IV, 134
Bruges, guilds, III, 156
Brunelleschi, IV, 81
Brunfels, IV, 43
Brunswick, Duke of, V, 189

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Buckle, VI, 100
Buckler, III, 121
Buffon, V, 115
Builders, Gothic, III, 200
Building, Assyrian, I, 185; Babylon, I, 185; Imperial Rome, II, 160; prehistoric, I, 70
Bunyan, John, V, 13
Buono, Bartholommeo, IV, 103
Burgess, duties of, III, 140
Burgundy, school of painting, IV, 216
Burial, Greek, II, 34
Burke, V, 158
Burkman, painted portrait of Schoengauer, IV, 227
Burne-Jones, VI, 166
Burns, VI, 85 et seq.
Butterfield, VI, 200
Buttress, III, 195
Byron, VI, 90
Byzantine art, III, 2; Christian art began, III, 3; influence of, III, 7; influence on Renaissance, IV, 127
Byzantine Empire, III, 1

Cabots, IV, 261
Cadmus, II, 6
Cæsar, Augustus, II, 159
Cæsar, Julius, II, 159; bust of, II, 180; in Gaul, III, 32; invaded Britain, III, 62
Cæsar, Octavianus, II, 159
Calendar, republican done away, V, 225; revolutionary, V, 200
Caliph, III, 93, 164
Callon, II, 76
Calvin, IV, 271
Campoamer, VI, 124
Canaan, I, 244
Canada, V, 106
Canals in Spain, III, 96
Canterbury Tales, IV, 70
Canova, V, 242; VI, 185
Capetian sovereigns, IV, 6
Cape Verde discovered, IV, 258
Capital and labor, VI, 35; in nineteenth century, VI, 85
Capitoline Faun, II, 104
Caracalla, promoted peace in Britain, III, 62
Caravaggio, IV, 214; taught Ribera, V, 52
Carducci, VI, 122
Carloman, III, 99
Carlyle, VI, 100
Carnach, IV, 238
Carnavelet, V, 154; Musee, V, 80
Caroling family, III, 45
Carpaccio, IV, 189
Carpeau, VI, 194
Carpenters, Renaissance, IV, 249
Carrara, II, 159
Carrol, VI, 101
Carthage, I, 244; II, 153
Cartwright, VI, 65
Casque, III, 121
Casivellaunus, III, 61
Cast, I, 24
Castile, nationalism in, IV, 11
Castle, feudal, III, 126
Castor, II, 147
Caswallon, III, 61
Catacombs, I, 50; III, 13
Cathedral, III, 201
Cathedral, Amiens, III, 209
Cathedral, Bourges, III, 207
Cathedral, Burgos, III, 222
Cathedral, Canterbury, III, 215
Cathedral, Cologne, III, 217
Cathedral, Granada, III, 222
Cathedral, Leon, III, 222
Cathedral, Laon, 111, 207
Cathedral, Milan, III, 220
Cathedral, Notre Dame, Paris, III, 205
Cathedral, Rheims, III, 208
Cathedral, Saint Denis, III, 204
Cathedral, Salisbury, III, 214
Cathedral, Seville, III, 222
Cathedral, Siena, III, 220
Cathedral, Toledo, III, 222
Cathedral, Westminster, III, 214
Catherine, of Russia, I, 159; Catherine II, of Russia, V, 44
Catholics, under Charles I, V, 9
Cantons, Swiss, VI, 22
Cave drawings, I, 54
Cave dwellers, I, 56

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Cavaliers, V, 10
Cavour, VI, 14
Cazin, VI, 155
Celestine, Pope, III, 48
Cellini, IV, 250
Celtic tribes, III, 60
Cenozoic period, I, 40
Centaurs, II, 6, 77; and Eros, II, 131
Cephisodotus, II, 100
Ceramic art, Renaissance, IV, 251
Ceres, II, 198
Cervantes, IV, 68; V, 50, 51
Chalchas, II, 203
Challenge, III, 129
Chamfort, V, 160
Champs Elysees, V, 235
Chapel, St. Anselm, III, 216
Chapel, St. Stephen's, III, 215
Chapu, VI, 193
Character, Assyrian, I, 202; Egyptian, I, 126
Chares, II, 58
Chariots, in Britain, III, 59
Charlemagne, history of, III, 98; influence on nationality, IV, 4; personal habits, III, 110
Charles Augustus, Charlemagne, III, 103
Charles I, Milton, V, 3; of England, IV, 10; V, 7, 8; war with Scotland, V, 10
Charles II, V, 11; and absolutism, V, 12; of Spain, V, 48
Charles III, of Spain, V, 123
Charles VII, of France, III, 212
Charles VIII, of France, IV, 64
Charles IX, of France, portrait painted by Clouet, IV, 245
Charles, son of Pepin, III, 99
Charles the Fat, attempt to reunite Holy Roman Empire, IV, 5
Charter, III, 139
Charter of 1830, VI, 41
Chateaubriand, V, 184, 236
Chaucer, III, 125; IV, 69
Chavannes, VI, 150; composition of, VII, 65
Chemistry, developed from alchemy, IV, 42; modern, VI, 58
Chenier, V, 182
Cherubini, V, 243
Chess, III, 136
Chesterfield, V, 22
Chests, III, 25
Chevalier, III, 119
Chiaroscuro, I, 27
Children's Crusade, III, 169
Child Welfare Work, Sources of, VII, 230
Chilperic, III, 39
China, compared with Egypt and Assyria, I, 215; guilds, III, 143; republicanism, VI, 56
Chiof, II, 51
Chios, II, 58
Chippendale, V, 37
Chivalry, III, 133
Choir, construction of, III, 193; establishment of, IV, 24
Chorus, Greek, II, 46
Christ, I, 243; Christ's Passion, early drama, III, 30
Christian art began, III, 3
Christianity in Egypt, I, 160
Christmas, III, 30
Church Abbey, III, 201
Church, Abbey Cluney, III, 204
Church, parish, III, 201
Church, St. Elizabeth, III, 217
Church, St. Francis, III, 219
Church, St. Gereon, III, 217
Church, St. Germer, III, 205
Church, under Louis XVI, V, 133; under Napoleon, V, 230
Cid, The, IV, 54
Cimabue, IV, 127
Cimon, II, 82
Circulation of the blood, IV, 44
Circus Maximus, II, 168
Cistercian Order, III, 172
Cities, independent, of Italy, IV, 14; walled, of Britain, III, 58
"Citizen," V, 188
Citizen, Greek, II, 28
City Planning, VII, 210 et seq.
Civilization, Assyria, I, 180; Babylon, I, 176; beginning of, I, 75; Egyptian, I, 111; eighteenth dynasty, Egypt, I, 153; first dynas-

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ty, Egypt, I, 131; fourth dynasty, I, 139; Greek, II, 8; history of, I, 37; Persia, I, 235, 237; sixth dynasty, I, 140; twelfth dynasty, I, 141; understanding of, I, 18
Civil law, English, beginning of, III, 66
Civil rule of Mahomet, III, 90
Claremont, Council of, III, 165
Classes in feudal times, III, 123
Classicism, nineteenth century, VI, 83
Claude, V, 82
Clement, Pope, III, 174
Cleopatra, I, 160
Clergy, and the French Revolution, V, 170; under Louis XVI, V, 132
Clive, V, 106
Clodion, III, 38
Clotair II, named Gaul, Francia, III, 45
Clothes, beginnings of, I, 81
Clothing in Gothic times, III, 27
Clotilda, III, 40
Clouet, Francis, IV, 244
Clouet, Janet, IV, 244; the younger, IV, 244
Clovis, III, 39, 40, 41
Club, Breton, V, 161
Club, Cordelier, V, 175
Club, Jacobin organized, V, 160
Club, Royalist, V, 175
Clubs, in England, V, 140; in France, V, 178
Cnossos, II, 49
Coarbs, III, 51
Coat of arms, III, 121
Cobbett, VI, 38
Cockade, V, 155
Code, chivalric, III, 134
Code of Justinian, III, 6
Code of Napoleon, V, 228
Code, Salic, III, 42
Codes under Charlemagne, III, 109
Co-education in Renaissance, IV, 27
Coffee, V, 140
Coffee houses, V, 23
Coffins, Babylon, I, 183; Egyptian, I, 147
Coinage, V, 14
Coins, Greek, II, 83
Colbert, V, 72
Coleridge, VI, 87
Coliseum, II, 168
Colleges for women, VI, 32
Colman, III, 49
Colombanus, III, 49
Colombe, Michael, IV, 118
Colonies, V, 47, 48; of Alexander, II, 153; American and Louis XVI, V, 122; English, VI, 19, 24; French, VI, 25; Holland, VI, 25; Roman in Gaul, III, 36
Colannades, Greek, II, 84
Color, complementary, I, 30; contrasting, I, 31; primary, I, 29; secondary, I, 30; tertiary, I, 30
Columbus, IV, 260
Column of Marcus Aurelius, II, 194
Column, Roman, II, 186
Column, Vendome, V, 235
Comedy, Greek, II, 46
Comedy of Errors, The, IV, 74
Comenus, Manuel, III, 168
Commerce between guilds, III, 153; increased by crusades, III, 153
Commons, under Louis XVI, V, 132 et seq.
Commune, III, 138; first, V, 192
Communism, VI, 54
Compass, IV, 44
Composition, I, 32
Comte, VI, 111
Conegliano, IV, 189
Congo Free State, VI, 138
Congress of Vienna, VI, 2
Conquests, Egyptian, I, 150
Conrad III, of Germany, III, 161
Conscience, IV, 267
Constable, VI, 158
Constantine, Arch of, II, 185
Constantine became Christian, III, 2; founded St. Sophia, III, 5; laid firm foundation of church, III, 7; moved from Rome, III, 1
Constantinople, III, 1; center of Eastern empire, III, 2; Council of, III, 4; fall of, IV, 2
Constitution, Holland, VI, 20

Digitized by Google

Constitutionalists, French, V, 186
Consul, V, 221; first, V, 223
Consuls, Roman, II, 151
Conversion or death, Mahomet, III, 84
Cook, VI, 138
Copernicus, Nicholas, IV, 41
Copley, VI, 157
Cordelier Club, V, 175
Cordoba, III, 93
Corinth, II, 97, 153
Corneille, V, 77; editor, V, 117
Cornelius, VI, 175
Cornwall, III, 65
Corot, VI, 145
Corregio, IV, 180, 184
Cortez, IV, 261
Corvee, feudal custom, III, 113
Cossacks, V, 43
Costumes, Greek, II, 45; under Louis XVI, V, 139
Council of Ancients, V, 219
Council of Basle, IV, 269
Council of Claremont, III, 165
Council of Constance, IV, 269
Council of Constantinople, III, 4
Council of Elders, V, 209
Council, Fifth Lateran, IV, 269
Council of Five Hundred, V, 209
Council of Nicæa, III, 4
Council of Pisa, IV, 269
Council of Regency, France, V, 92
Council of Trent, IV, 271
Council, Louis XVI, organization of, V, 127
Count, III, 123
Count d'Artois, V, 154
Counter-boards, IV, 40
County fairs, V, 14
Coup d'Etat, VI, 17
Courbet, VI, 151
Court, feudal, III, 118, 136, 137, 140; of common pleas, IV, 9; Roman, II, 162
Courts of law, in thirteenth century, France, IV, 7; under Napoleon, V, 226
Courtois, V, 82
Courtoisie, III, 133
Cousin, IV, 119, 245
Cousin, Victor, VI, 111
Cox, criticism of Holbein's painting, IV, 235
Crafts, in nineteenth century, VI, 202; Renaissance, IV, 247
Creed of Mahomet, III, 80
Cretan period, II, 50
Crimean war, VI, 14
Crimes, and criminals in Britain, III, 69; in feudal times, III, 137
Criminology, VI, 46; European Contributions to, VII, 145
Critique of Pure Reason, V, 46
Cromlechs, I, 61
Crompton, VI, 65
Cromwell, Oliver, IV, 10; and Milton, V, 3; led Roundheads, V, 10; Lord Protector, V, 12; member kings parliament, V, 11.
Cromwell, Richard, V, 12
Crossbow, III, 120
Croziers, III, 55
Crude sculpture, II, 48
Crusades, broadened men, IV, 2; effect of, III, 177, 178, 179, 180; history of, III, 160; influence on discovery, IV, 257; not entirely ideal, IV, 15; number of, III, 161
Crypt, first, I, 50
Culture, Babylon, I, 179; of many lands, VII, 224.
Cunard, VI, 65
Cupid, II, 190
Customs, early Roman, II, 148; of Franks, III, 99; patriarchal in Arabia, III, 76; Persia, I, 226; primitive, I, 57; Roman established in Gaul, III, 33; savage, I, 57; Teutonic, III, 35
Cyclops, II, 6
Cyprus, II, 51; culture of, II, 48

Dacia, II, 187
Dædalus, II, 71, 200
Da Fiesole, IV, 108
Dagger, III, 121
Damascus, III, 96
Dancing in Gothic states, III, 24
Dance, Roman, II, 169; of Spain, III, 95

Digitized by Google

Danes in Ireland, III, 54
Daniel, I, 240
Dannecker, VI, 185
Dante, attitude toward women, IV, 27; began Italian literature, IV, 59; contribution to world literature, IV, 62; his writings, IV, 60, 61, 62; individualistic, IV, 24; work known in Spain, IV, 30
Darius, I, 222
Darwin, VI, 69
Daubigny, VI, 147
Daudet, VI, 107
Dauphin, V, 247
Davey, VI, 78
David, V, 112, 177; VI, 142
De Calonne, V, 125
Decameron, IV, 63
Decline and fall of Rome, II, 142
Decoration, Arabian, III, 96; Babylonian, I, 193; early Christian, III, 14; human body, I, 76; of Louis XV, V, 114; of objects, I, 82; primitive, I, 73; Roman, II, 173; style of Louis XIV, V, 72; under Napoleon, V, 243
Decrees, Roman, II, 172
Defensores, III, 37
De Foe, Daniel, V, 20
Degas, VI, 153
Delacroix, VI, 144
De Launay, V, 153
Delos, II, 57
Delphi, II, 124
Delphian games, II, 36
De Mendoza, IV, 68
Demeter, II, 5
Demeter of Cnidus, II, 109
Demetrius Poliorcetes, II, 114
De Montgolfier, V, 116
Demosthenes, II, 84, 138
Denmark, Council of Vienna, VI, 4; nationalism, VI, 23; war with Germany, VI, 7
Dentistry, modern, VI, 75
De Quincy, VI, 99
Desiderata, III, 101
Design, development of, I, 85; lotus, II, 95; plant motives, I, 95; scroll, I, 95
Designing, Assyrian, I, 198
Desmoulins, V, 151
Devonshire, III, 65
Diaz, VI, 144
Diaz, Bartholomew, IV, 259
Dickens, VI, 95
Diderot, V, 101; and Catherine of Russia, V, 159
Dining rooms, III, 25
Diocletian, II, 193
Dionysius, II, 99
Diplomacy of Napoleon, V, 244
Dirce, II, 128
Directory, V, 209
Discobolus, II, 78
Discourses by Reynolds, V, 80
Discovery, nineteenth century, VI, 129; Renaissance, IV, 256
Diskos, Greek, II, 81
Disraeli, VI, 96
Distemper, I, 33
Divine Comedy, The, IV, 61
Dolmen, I, 61
Domenichino, IV, 214
Dominican Order, Fra Bartolommeo member, IV, 176; Petri, a member, IV, 131
Domitian, II, 185
Donatello, IV, 95, 97, 98, 99, 100
Don Quixote, IV, 69; V, 50, 51
Doomsday Book, III, 132
Dorians, II, 51; characteristics, II, 96
Dostoyevsky, VI, 125
Dower chests, IV, 255
Dowry, Greek, II, 19
Drama, Beaumarchaise, V, 126; beginnings in England, IV, 58; beginnings in Europe, IV, 56; Corneille, V, 77; development of, IV, 57; early religious, III, 29; Gothic times, III, 28, 29; Greek, II, 41; Louis XVI, V, 113; Moliere, V, 76; nineteenth century, French, VI, 109; Racine, V, 78; Roman, II, 168; Scarron, V, 81
Draughts, III, 136
Drawing, Middle Kingdom, Egypt, I, 150
Dress in seventeenth century, V, 17

Digitized by Google

Druids, III, 46; in Britain, III, 59, 60
Dryden, John, V, 21
Dual Monarchy, VI, 12
Du Barry, Mme., V, 107
Du Bellay, IV, 67
Dublin, III, 52
Duc, le, VI, 200
Duke, III, 123
Dumas, VI, 106, 110
Dungal, III, 50
Dupleix, V, 105
Duplessis, V, 104
Dupre, VI, 147
Duran, VI, 155
Durer, IV, 228, 232; his master, IV, 122; wood cuts, IV, 252, 253
Dusseldorf, school of painting, VI, 176
Dutch (see Netherlands)
Dyce, VI, 162
Dying Gladiator, II, 124
Dynasties, Egyptian, I, 122

Ealdorman, III, 140
Eastern Empire, III, 3
Ebers, VI, 121
Economists, V, 94
Edict of Nantes, V, 37
Education Act, VI, 30
Education, England, VI, 30; in Greece, II, 41; Greek, II, 26; Hebrew, I, 240; modern, VI, 49, 80; Roman, II, 171; under Napoleon, V, 232
Educational inheritance, VII, 239
Edward I, of England, III, 171
Edward the Confessor, III, 68
Egalite, Philippe, V, 202
Egypt, I, 111 et seq.; III, 143; compared with Assyria and China, I, 215; foreign relations, I, 149; Middle Empire, I, 141; mythology, I, 127; New Empire, I, 148; Old Empire, I, 122; Old Stone Age, I, 68; periods, I, 120; physical geography, I, 123; prehistoric, I, 113 et seq.
Elba, V, 248
Electricity, VI, 62
Elgin marbles, II, 91
El Greco, V, 51
Elizabeth, Queen of England, V, 5; IV, 10; individualism, IV, 33; literature, IV, 70.
Elizabethan dramatists, IV, 72; displayed new interest in life, V, 1
Elysium, II, 69
Embroideries, Renaissance, IV, 254
Emmet, VI, 89
Emperor, Napoleon, V, 228
Empire, Roman, II, 155
Enamel, Assyrian, I, 196; Egyptian, I, 155
Enameling, Renaissance, IV, 251
Encaustic, I, 34
Engineering, hydraulic, VI, 78; mechanical, VI, 78; modern, VI, 77
England, V, 48; beginnings of, III, 57; Congress of Vienna, VI, 2; nineteenth century literature, VI, 85 et seq.; painting in nineteenth century, VI, 156; Renaissance, IV, 34
English, barons, IV, 8; guilds, III, 147; language of Teutonic origin, III, 72; middle language, III, 71; modern language, III, 71; North American colonies, V, 49; old language, III, 71; origin of language, III, 71
Engraving, Etruscan, II, 146; Persia, I, 234; under Louis XVI, V, 116
Enoch, I, 241
Epidemics, IV, 44; Greek, II, 35
Ephesus, II, 107
Episcopal church music, V, 19
Episcopalians, V, 9
Erasmus, IV, 32; portrait painted by Holbein, IV, 234
Eros of Praxiteles, II, 103
Escurial, IV, 92
Esdaile, VI, 78
Essays, II, 165; new literary form, IV, 67
Essex, III, 65
Estates, at time of calling States

Digitized by Google

General, V, 144; three, in France, V, 132 et seq.
Estates General, V, 70
Esther, I, 241
Etching, Renaissance, IV, 254
Ethelbert, III, 64
Etrurians, II, 142 et seq.
Eucken, VI, 35.
Eugenics, VI, 71
Eugenius IV, Pope, portrait painted by Fouquet, IV, 243
Eumenes II, of Pergamon, II, 125
Euphrates, I, 173
Euripides, II, 128; model for early drama, III, 30
European civilization, four essentials of, IV, 6
Evolution, VI, 69
Exploration, nineteenth century, VI, 129

Fabriano, Gentile da, IV, 187
Factories, III, 156
Faery Queen, The, IV, 71
Fairs, Greek, II, 42; in Russia, V, 43
Falk, Count of Anjou, II, 164
Family, Roman, II, 162
Famine pact, V, 109
Famines, III, 163
Faraday, VI, 63
Farnese Bull, II, 128
Fates, II, 6
Father, Greek, II, 34
Faustus, IV, 72
Feast, Greek, II, 33
Feltri, IV, 192
Fenelon, V, 76
Ferdinand I, of Naples, VI, 12
Ferdinand of Spain, IV, 11
Ferdinand VII, of Spain, VI, 19
Ferrari, Robert, VII, 143 et seq.
Festivals, Greek, II, 6, 38; mediæval, IV, 56
Feudal lords, V, 14; power of, III, 128
Feudal power, weakening of, III, 181
Feudal states, III, 129
Feudalism, abolished, V, 162; history of, III, 111; lost power after crusades, IV, 6; weakening of, III, 141
Feuerbach, VI, 177
Feuillants, V, 186
Fief, III, 127; not hereditary, III, 128
Fielding, Henry, V, 21, 22
Figaro, V, 126
Finan, III, 49
Finance, Roman, II, 159
Flanders, Renaissance in, IV, 33; school of painting, IV, 216
Flaubert, VI, 108
Flavian, II, 180
Flaxman, VI, 187
Fleury, V, 105
Flints, I, 45
Florence, architecture, IV, 81
Florentine school of painting, IV, 141
Florentius, III, 50
Florida, V, 107
Flying machine foreseen by Da Vinci, IV, 150
Foley, VI, 188
Folkmoat, III, 68
Ford, VI, 188
Foreshortening, I, 27
Forli, IV, 142
Fortesque, Sir John, IV, 15
Fortuny, VI, 182
Fouquet, IV, 243
Fragonard, V, 104, 112
France, Anatole, VI, 112
France, art, V, 82; colonies, V, 48, 106, 107; Congress of Vienna, VI, 2; individualism, VI, 28; nationalism in, VI, 1; nineteenth century literature, VI, 101 et seq.; painting, nineteenth century, VI, 142; Renaissance in, IV, 31; war with Germany, VI, 8
Francesco, IV, 142, 143
Francis I, of Austria, VI, 9
Frances I, of France, architecture, IV, 86; patron of art, IV, 64; Pilon made monument, IV, 119; welcomed da Vinci, IV, 156

Digitized by Google

Franciscan Order, IV, 270; Angelico a member, IV, 132.
Franco-Prussian War, VI, 17
Franklin, Sir John, VI, 140
Franks, III, 11, 31; at time of Charlemagne, III, 98; attitude toward priesthood, III, 105; customs of, III, 99; feudal laws, III, 130; last emigration, III, 88
Frate, II, IV, 176
Frederick II, of Jerusalem, III, 171
Frederick II, of Prussia, V, 97
Frederick II, end of Holy Roman Empire, IV, 12; stimulated individualism, IV, 23
Frederick Barbarossa, III, 169
Frederick the Great, IV, 13; V, 45, 97; and Louis XIV, V, 99
Free cities, III, 154
Freedom of press, V, 3
Freeholder, III, 68, 69, 70
Freeman, VI, 100
Freemen, feudal, III, 114, 115
Fremiet, VI, 192
French, foundation of language, III, 12; North American colonies, V, 49; school of Renaissance painting, IV, 241
Fresco, I, 36
Friendship, ideal relationship in Greece, II, 22
Froebel, VI, 80
Fulton, VI, 65
Funeral, Greek, II, 34
Furies, II, 6
Furnishings, in Gothic states, III, 27; of Greek home, II, 33
Furniture, V, 36; Adams, V, 114; of Louis XVI, V, 114; Persia, I, 234; under Napoleon, V, 243

Gainsborough, Thomas, V, 26
Galen, IV, 44
Galileo, IV, 41; V, 17
Gama, Vasco da, IV, 259
Gambling, III, 136
Games, Greek, II, 38; Roman, II, 168
Gandy, Wm., V, 28
Gargantua and Pantagruel, IV, 66
Garibaldi, VI, 15
Gas engine, VI, 66
Gaul, Christianized, III, 104; original inhabitants of, III, 81
Gautier, VI, 104
Gazette, V, 4
Gelee, V, 82
Genius, Greek, III, 139
Genoese seamen, IV, 238
Genseric, III, 10
Geography, Assyria, I, 179
Geology, modern, VI, 60, 68
Geometry, IV, 40
George III, of England, V, 159
Gerard, V, 162
Gericault, V, 181, 242; VI, 143
German School of Renaissance Painting, IV, 227
Germanic tribes, III, 32
Germany, Congress of Vienna, VI, 2; nationalism in, IV, 12; VI, 7; nineteenth century literature, VI, 115; painting, nineteenth century, VI, 175; Renaissance in, IV, 13; sculpture in, IV, 120; war with Austria, VI, 7; war with Denmark, VI, 7; war with France, VI, 8
Gerome, VI, 148
Ghibeline, IV, 13
Ghiberti, Lorenzo, IV, 95, 129, 248
Ghirlandajo, IV, 139; metal work, IV, 248; met Raphael, IV, 165.
Gibbon, II, 193
Gilbert, VI, 101, 189
Gil Blas, IV, 69
Gilson, VI, 187
Gioconda, IV, 156
Giorgione, IV, 190, 192; approached in color by del Sarto, IV, 178
Giotto, IV, 127, 128, 129, 130
Girl, training of in Greece, II, 26
Girondins, V, 186; struggle with Jacobins, V, 203
Giza, I, 133
Gladiators, II, 167; prohibited, III, 9
Gladstone, VI, 96

Digitized by Google

Glass, Egypt, I, 154; Gothic, III, 197; painting, Renaissance, IV, 249
Gobelins, V, 85; tapestry, IV, 254
Godfrey, of Bouillon, III, 167
Goethe, V, 98; VI, 83; received suggestion for Faust, V, 1
Golden Age of Greece, II, 82
Golden Legend, The, IV, 55
Golden Rule, I, 243
Goldsmith, Oliver, V, 22
Good Friday, III, 30
Good Hope, Cape of, discovered, IV, 259
Gorboduc, first English tragedy, IV, 58
Gorgons, II, 6, 83
Gorky, VI, 123
Gothic architecture, III, 189
Goths, III, 8; spread of, III, 9
Gouache, I, 35
Goujon, Jean, IV, 89; sculpture, IV, 118
Gournay, de, V, 94
Governor, Roman, II, 163
Goya, V, 55
Gozzoli, IV, 135
Graces, II, 6
Grail, III, 187
Granada, III, 91, 93; conquered by Ferdinand, IV, 11
Gratian, III, 6
Graves, prehistoric Egyptian, I, 116, et seq.
Great Britain, colonies, V, 105, 106; nationalism, VI, 18
Great Committee, V, 204
Greece, geography of, II, 2; Golden Age, II, 83; origins of, II, 2; sculpture, II, 48
Greek church, foundation of, III, 4; head of, III, 5; in Russia, V, 43
Greek, genius, II, 139; heritage from the Orient, II, 3; life, II, 63; religion, summary of, II, 9; weakness of civilization, II, 8
Greeks, in Egypt, I, 158; religion of, II, 5
Green, IV, 71
Gregory II, Pope, III, 4
Gregory VII, Pope, III, 165
Gregory XIII, changed Julian calendar, V, 38
Greuze, V, 94, 178, 179
Grimm, VI, 122
Groan of the Britons, III, 64
Gros, V, 180, 242
Grosso, IV, 248
Grotius, V, 90
Guelf, IV, 13
Guilds, V, 15; assisted drama, IV, 57; derivation, III, 145; functions of, III, 146; history of, III, 143; influence of, III, 148; members of, III, 151; merchant, III, 152; pictures by Hals, V, 63; president, III, 150; public spirit of, IV, 48; religions, III, 149; rivalry between, III, 148; rules and regulations, III, 149; value of, III, 159
Guillotine, V, 197
Guizot, VI, 111
Gulliver's Travels, V, 22
Gundachar, III, 40
Gunpowder, IV, 45
Gutenberg, Johannes, IV, 47
Gymnasium, Greek, II, 29
Gymnastics, Greek, II, 65

Habeas corpus, IV, 8
Hadrian, II, 180; Villa of, II, 191
Haeckel, VI, 121
Hagar, III, 77
Hallam, VI, 99
Hallmote, III, 139
Hals, V, 63
Hamlet, IV, 75
Hammurabi, I, 174
Hanging gardens, I, 211
Hanseatic League, III, 155, 157
Hapsburg, house of, IV, 12
Harlot's Progress, V, 34
Harp, Irish, III, 51
Harvey, William, IV, 44
Hathaway, Anne, IV, 73
Hauberk, III, 121
Hazlitt, VI, 99
Hebrews, I, 238, et seq.

Digitized by Google

Hedley, VI, 65
Hegel, VI, 119
Hegesias, II, 76
Heine, VI, 117
Helen of Troy, II, 36
Hellenes, descended from Pelasgians, II, 5
Helmet, III, 121
Helmholtz, VI, 60
Helvetius, V, 102
Hengist, III, 65
Henner, VI, 155
Henry, John, VI, 63
Henry II, of England, III, 53
Henry IV, of France, V, 62; drama, IV, 75
Henry V, drama, IV, 75
Henry VII, of England, III, 169, 215; IV, 10
Henry VIII of England, IV, 10; invited Holbein to England, IV, 234
Henry the Navigator, IV, 258
Hephæstus, II, 5
Heppelwhite, V, 37
Heptameron, IV, 65
Hera, II, 5; of Samos, II, 57
Heracles, II, 6
Heresies of Mahometanism, III, 89
Herkomer, VI, 169
Hermes, II, 66; of Praxiteles, II, 99
Herodotus, II, 138
Heroes, Greek, II, 6; Irish, III, 51
Herschel, VI, 66
Hestia, II, 5
Hieroglyphics, I, 106
Hilarius, III, 37
Hippocrates, IV, 44
Hiram, I, 244
History, beginning, I, 109; of Arabs, III, 74; of Plants, IV, 43
Hogarth, Wm., V. 34
Hohenzollerns, V, 44
Holbein, IV, 232, 238
Holland (see Netherlands); Congress of Vienna, VI, 2; nationalism, VI, 20
Holinshed's Chronicles, IV, 76
Holman, Dudley M., VII, 114
Holstein, VI, 7
Holy Alliance, VI, 41
Holy Roman Empire, disentegration of, IV, 5, 264
Holy Sepulchre, III, 167
Holy Synod, V, 44
Holy War, The, V, 13
Homer, II, 36
Home Rule, VI, 24
Horace, II, 140
Horatius, II, 147
Horsa, III, 65
Horses in Britain, III, 58
Hospitals, VI, 49; under Napoleon, V, 239
Houdon, V, 242
House of Jacques Cœur, III, 212
House of Commons, IV, 10; V, 8, 11, 12
House of Lords, IV, 10
Houses, Greek, II, 32; Oriental, III, 92; Gothic, III, 211
Hubbard, W. L., I, 1
Hugenots, V, 8, 89; in England, V, 37
Hugh de Payen, III, 171
Hugo, Victor, VI, 102, 110; opinion of Cervantes, V, 51
Humboldt, VI, 58
Hundred, III, 140
Hundred Years' War, influence on nationalism, IV, 18
Hungary, Mahometanism in, III, 90; struggle for independence, VI, 10
Huns, III, 9, 10; in Gaul, III, 39
Hunt, VI, 162
Hupsch Martin, IV, 227
Huss, IV, 270
Huxley, VI, 70
Hymen, II, 190, 261

Ibsen, VI, 127
Icarus, II, 200
Iconoclasts, III, 4
Ideographs, I, 216
Idolatry, Greek, II, 70
Iliad, II, 36
Illium, Song of, II, 36

Digitized by Google

Implements, bronze, I, 67; flint, I, 45
India, guilds, III, 143
Individualism, IV, 20; first asserted itself, IV, 22; France, VI, 28; Greek, II, 96; in Greece, IV, 21; in Nineteenth century, VI, 27, et seq.; suppressed in Dark Ages, IV, 22
Industrialism, England, VI, 31
Industries of Britain, III, 58
Industry and idleness, V, 34
Infantry, feudal, III, 120
Ingres, V, 180, 241; VI, 143
Initiative, VI, 43
Innocent III, Pope, III, 161, 169
Inns in Gothic times, III, 28
Inquisition in Spain, IV, 11
Institutional work, VI, 34
Instructors, Greek, II, 29
Insurance, VI, 47
Intendant, III, 119, 137; V, 128
Interludes, IV, 57
Internationalism, VI, 54
Invention, Egyptian, I, 167
Invocations, Greek, II, 6
Ionians, characteristics, II, 96
Iphigenia, II, 203
Ireland, III, 57; account of, III, 46; early religion, III, 47; nationality in, IV, 18
Irene, II, 101
Irish, cross, III, 53; struggle for independence, III, 56
Iron Age, I, 42, 70
Iron crown, III, 11
Ironwork, Renaissance, IV, 252
Isabella d'Este, IV, 27
Isabella of Spain, IV, 11
Ishmael, III, 77
Ishtar, I, 189
Isis, I, 127; II, 196
Islam, III, 84
Israels, VI, 180
Italian cities, government of, IV, 13
Italian language, first in modern literature, IV, 50; foundation of, III, 12
Italy, Congress of Vienna, VI, 2; decline of Renaissance, V, 56; great awakening began, V, 1; Holy Roman Empire, and, IV, 13; nineteenth century literature, VI, 122
Ivan, the Terrible, V, 40

Jacobin Club, organized, V, 160
Jacobins, V, 161; disbanded, V, 208
Jacques, VI, 148
Jamaica discovered, IV, 261
James I of England, V, 5, 6, 7; compared to Louis XIV, V, 69, 70; translation of Bible, V, 2
James IV of Scotland, V, 5
James, Edmund Jones, VIII, 221 et seq.
Jameson, Mrs., comment on Titian, IV, 199
Japan, Nineteenth century, VI, 134
Jenner, VI, 72
Jerusalem, capture of, III, 167; king of, III, 167
Jesuits, in France, V, 108
Jewelry, Assyrian, I, 198; Egyptian, I, 146, 155
Jews, I, 238 et seq.; in Spain, IV, 11
Joachim of Flora, IV, 270
Joan of Arc, ideal national figure, IV, 16; influence of, IV, 17
Joconde, La, IV, 156
John II of Portugal, IV, 259
John of Padua, IV, 89
Johnson, Dr. Samuel, V, 21
Jones, Inigo, IV, 90; V, 35
Jongleurs, III, 184
Jonson, Ben, IV, 71, 73
Jordan, Daniel, VII, 213 et seq.
Joseph, I, 238
Joseph II, of Austria, V, 122
Josephine, V, 217
Josephus, I, 240
Journalism in Revolution, V, 201
Journeymen, V, 15
Judges, II, 163
Judith, I, 241
Julian, founded Paris, III, 38
Julius II, Pope, II, 130; IV, 162; portrait by Raphael, IV, 168

Digitized by Google

Jupiter Pluvius, II, 195
Jurisprudence, Roman, II, 192
Jury, IV, 9; feudal, III, 139; French, V, 228
Justinian, III, 5; Code, III, 6; overcame barbarians, III, 11

Kant, Immanuel, V, 46, 98
Keats, VI, 89
Kells, III, 54
Kelvin, VI, 60
Kempis, Thomas a, IV, 271
Kepler, IV, 41
Khafa, I, 134
Khufu, of Egypt, I, 134
King Arthur, of England, III, 65
King of Jerusalem, III, 167
King's Council, France, V, 127
King's peace, III, 129
Kingship, hereditary in early England, III, 67
Kingsley, VI, 96
Kitscoty House, III, 60
Klenze, VI, 199
Knaus, VI, 177
Knef, I, 127
Knight, III, 122, 123
Knights, Roman, II, 163
Knighthood, III, 124; ceremony of, III, 125, 126
Knights Hospitaler, III, 171, 172, 173
Knights of St. John, III, 171, 172, 173
Knights Templar, III, 171, 174
Koran, III, 81, 82, 83; quotations from, III, 85, 86, 87, 88
Kossuth, VI, 11
Krafft, IV, 123
Kyd, IV, 72

Labor, Roman, II, 151
Labor and capital, VI, 35
LaBruyere, V, 78
Labyrinth, II, 49
Lace, Renaissance, IV, 254
Lackland, John, IV, 8
Lafayette, V, 122; and Marie Antoinette, V, 163
Lafayette, Madame, V, 80
La Fontaine, III, 187
Lake Dwellings, I, 60
Lake School, VI, 88
Lamarck, VI, 69
Lamartine, VI, 102
Lamb, Charles and Mary, VI, 99
Lance, III, 121
Land, holdings under feudalism, III, 112; rentals, V, 14
Landone, Brown, I, 8; VII, 1 et seq.
Landor, VI, 88
Landseer, VI, 157
Language, beginning, I, 104; origin of English, III, 71; Teuton, III, 35
Langue d'Oc, III, 175
Langue d'Oil, III, 185
Laocoon, II, 126
Laplace, VI, 66
Lariviere, V, 94
Larosiere, V, 153
Latin, language of learning, IV, 51; language of literature, III, 12
Latin Quarter, IV, 52; V, 243
Launcelot, III, 187
Laura, Petrarch, IV, 63
Lavosiere, V, 114
Law, beginning of English civil, III, 66; difference between Salic and Roman, III, 44; feudal land, III, 132; first school, IV, 52; Hebrew, I, 243; international, V, 90; legal history, Wigmore, VII, 100; modern industrial, VI, 48; modern sanitary, VI, 49; of expression, I, 20; of French Revolution, V, 204; of promogeniture, III, 68
Laws, Hammurabi, I, 212; Irish, III, 51; early Roman, II, 148; under Charlemagne, III, 109
Leaping, Greek, II, 30
Lear, IV, 75
Lebanon, I, 149
LeBrun, Charles Francois, V, 160
LeBrun, Elizabeth Vigee, V, 178
LeBrun, Ponce Denis, V, 184
Lecky, VI, 100

Digitized by Google

Legends, Egyptian, I, 113
Legion of Honor, V, 222
Leicester, IV, 70
Lely, Peter, V, 26
LeLys, Peter, V, 26
Lenbach, VI, 179
Leo, III, 10
Leo III, Pope, III, 102
Leo X, Pope, IV, 162; Raphael designed tapestries for, IV, 170
Leo the Isaurian, III, 4
Leopardi, Alexandro, IV, 103, 104
Leopold I, of Austria, V, 48
Lescot, Pierre, IV, 89
Lesner, Conrad, IV, 43
Lessing, V, 98
LeTrosne, V, 94
Letters to the Blind, V, 101
Liberty of individual, VI, 34
Liber Veritatis, V, 83
Libraries, II, 173; early European, IV, 53
Library, National of France, V, 75
Lieberman, VI, 179
Life, during French Revolution, V, 157; in England in Seventeenth century, V, 15; in feudal cities, III, 138; under Directorate, V, 211
Light, VI, 61
Linen, Renaissance, IV, 254
Lippi, Filippino, IV, 136
Lippi, Lippo, IV, 134, 136, 137
Lisle, Rouget de, V, 190
Lister, VI, 74
Literary Club founded, V, 29
Literature, beginning of modern, III, 185; French Revolution, V, 182; Greek, II, 6; Hebrew, I, 239; modern, VI, 82 et seq.; origin of European, VII, 215 et seq.; Roman, II, 175
Livingstone, VI, 137
Livy, II, 144
Locke, V, 101
Lockhart, VI, 87
Lockout, VI, 37
Lodge, IV, 71, 72
Lombards, conquered by Charlemagne, III, 101; established themselves, III, 11
London, guilds, III, 156
Long bow, III, 120
Lord, III, 123
Lord Protector, V, 12
Lorrain, V, 82; VI, 161
Louis, son of Charlemagne, IV, 5
Louis V, of France, V, 93 et seq.
Louis VI, of France, IV, 6
Louis VII, of France, III, 161, 169
Louis IX, of France, III, 161, 171
Louis XI, of France, IV, 85; consolidated kingdom, IV, 64
Louis XII, of France, IV, 84
Louis XIV, of France, V, 48, 49; administration, V, 74; character, V, 72; culmination of absolutism, IV, 7; foreign policy, V, 88; Frederick the Great and, V, 99; great individualist, V, 68; no financial check, V, 70; personality, V, 69
Louis XV, of France, character, V, 102; death of, V, 110
Louis XVI, of France, accepts constitution, V, 176; character, V, 111; government, V, 126; leaves Versailles, V, 164; "Restorer of French Liberty," V, 162; suspended from office, V, 192; takes civic oath, V, 171
Louis XVII, of France, V, 247
Louis XVIII, of France, V, 247; VI, 15
Louis, Dr. Antoine, V, 198
Louisiana, V, 107; deeded to United States, V, 223
Louis Philippe, VI, 16
Louvre, decorated by Goujon, IV, 119; paintings of Rubens, V, 62; under Louis XVI, V, 138
Louwenhoek, V, 67
Love's Labors Lost, IV, 74
Low Countries, Renaissance in, IV, 33
Lowlands (see Netherlands)
Lubeck, guilds, III, 156
Lunder, IV, 238
Lute, III, 24
Luther, IV, 271; friend of Carnach, IV, 238

Digitized by Google

Luticia, III, 38
Luxembourg, house of, IV, 12; palace of, V, 62; under Louis XVI, 138
Lycomedes, II, 191
Lyell, VI, 68
Lyly, John, IV, 71
Lysippus, II, 110
Lytton, VI, 94

Macauley, VI, 100
Macedonia, II, 120, 153
Machiavelli, his creed, IV, 26; writings of, IV, 25
Maderno, Carlo, IV, 84
Mænads, II, 104
Maeterlinck, VI, 114
Magellan, IV, 259
Magna Charta, crystalized independent ideas, IV, 9; five privileges of, IV, 8
Magnetism, VI, 63
Mahomet, early teachings, III, 78; history of, III, 73; weakenss of, III, 80
Mahometanism, spread of, III, 90
Mahometan world, III, 90
Maintenon, Mme. de, V, 81
Major-domus, III, 109
Makart, VI, 178
Malesherbes, V, 120
Man, Greek ideal, II, 64; Greek position of, II, 20; protection in industry, VII, 117
Man-at-Arms, duties of, III, 127
Manet, VI, 152
Manetho, I, 158
Manifesto of Frankfort, V, 247
Mansart, V, 71
Mantegna, infuence on Giovanni Bellini, IV, 187
Mantilla, III, 95
Manufactures, Phœnicians, I, 245
Mapes, Walter, IV, 55
Marat, V, 163
Marconi, VI, 63
Marcus Aurelius, II, 192
Margaret of Navarre, sister of Francis II, IV, 31
Maria Louisa, V, 246
Marie Antoinette, character, V, 117; guillotined, V, 205; hatred of, V, 131; tactless, V, 163
Marlow, Christopher, IV, 72; Life and Death of Dr. Faustus, V, 1
Marriage, II, 19; a la mode, V, 34; among Teutons, III, 35; in Gothic states, III, 23
Marseillaise, war song, V, 190
Marshals of France, V, 224
Martel, Charles, III, 45, 91
Marx, Karl, VI, 53
Mary Queen of Scots, V. 5; portrait by Cluet, IV, 245
Masaccio, IV, 129, 130, 131
Masks, I, 79; Greek, II, 45
Masolino, IV, 129
Masques, IV, 58
Massys, IV, 223, 226
Mativea, II, 105
Matsys, IV, 223
Maupassant, VI, 108
Maupeou, V, 109
Mausolus, II, 107; statue of, II, 113
Mauve, VI, 181
Mayflower, V, 10
Mayor, feudal, III, 139; of the palace, III, 109
Mazarin, V, 68; died, V, 70
Mazzini, VI, 13
McFarland, John Horace, VII, 208 et seq.
Meals, III, 25
Mecca, III, 77
Mechanics, Babylon, I, 209
Medes, I, 221
Medici, Cosmo di, encouraged progress, IV, 94
Medici, Lorenzo de, prophecy about printing, IV, 48
Medici, Marie de, V 62
Medicine, first school, IV, 52; modern, VI, 71
Medina, III, 81
Meissonier, VI, 149
Meistersinger, III, 187
Meister Eckhardt, IV, 270
Melanchthon, IV, 32; friend of Carnach, IV, 238

Digitized by Google

Melozzo do Forli, IV, 142
Memling, IV, 222
Memoirs, Cardinal Retz, V, 79; de Montpensier, V, 80; de Sevinge, V, 80; La Bruyere, V, 78; Mme. de Motteville, V. 80; Roman, II, 165
Memphis, I, 122
Men-at-arms, III, 122
Menelaus of Sparta, II, 36
Menes, of Egypt, I, 132
Menetho, I, 112
Menhir, I, 61
Mercenaries, Roman, II, 169
Mercie, VI, 194
Merchant of Venice, The, IV, 75
Merchants, Roman, II, 152
Meredith, VI, 97
Merry Wives of Windsor, IV, 75
Mesmer, V, 114; VI, 78
Mesozoic period, I, 40
Metals, Arab, III, 96
Metal type, IV, 47
Metal work, Assyrian, I, 198; Etruscan, II, 143; Hebrew, I, 242; Renaissance, IV, 247; Roman, II, 173
Meunier, VI, 197
Mezzotint, V, 34
Michael Angelo, composition, VII, 69
Muchelet, VI, 112
Microscope, V, 67
Midsummer Night's Dream, IV, 74
Mignard, V, 84
Milchu, III, 48
Mill, VI, 100
Millais, VI, 162
Millet, VI, 146
Milton, John, V, 4; Paradise Lost and Regained, V, 3
Mina, Juan de, IV, 68
Mining, VI, 78
Minnesingers, III, 187
Minoan period, II, 50
Minos, II, 200
Minstrels, III, 182, 185; feudal, III, 135; Irish, III, 50
Mirabeau, a Jacobin, V, 161; and Marie Antoinette, V, 163; antecedents, V, 149; character, V, 166; died, V, 185; member of Third Estate, V, 147
Mirabeau, the elder, V, 94
Miracle plays, IV, 57
Missionaries, Christian to Gaul, III, 36; Irish, III, 49
Mobs, in France, V, 156
Model, Greek, II, 67
Mohammedanism, present tendencies, III, 97
Moliere, III, 187; V, 76 et seq.
Moloch, I, 244
Mona, III, 62
Mona Lisa, IV, 151, 156, 157
Monasterboice, III, 54
Monasteries, beginnings of, III, 19; in Gothic times, III, 105
Monasticism, beginnings of, III, 17; brought to Rome, III, 19; organization of, III, 19
Mondino, first dissection, IV, 44
Monet, VI, 154
Moniteur, V, 117
Monks, duties of, III, 19
Montaigne, Michael de, IV, 67
Montespan, Mme. de, V, 81
Montessori, VI, 80
Montpensier, Mme., V, 80
Moore, VI, 89
Moors, court at Granada, III, 93; influence in Spanish America, III, 94; influence in Spain, III, 92; in Spain, III, 91; IV, 11; persecution of, IV, 30
Moralities, V, 57
More, Sir Thomas, IV, 263
Morris, William, VI, 55, 92, 167
Morse, VI, 63
Mosaic, Renaissance, IV, 247
Moscow, V, 42
Moses, I, 238
Mosque, III, 92
Motteville, Mme., V, 80
Mounds, I, 61
Mourning women, II, 196
Mountain, The, V, 186
Mozart, V, 126
Muezzin, III, 92
Municipal administration, modern, VI, 50

Digitized by Google

Murillo, V, 54
Musee de Cluny, III, 38
Muses, II, 6, 66, 105
Music, first church, III, 24; Greek, II, 65; in Gothic States, III, 23; Irish, III, 50; Roman, II, 174; Spanish, III, 95
Musical instruments, Roman, II, 175
Musset, VI, 104
Mycenæn culture, II, 49
Mycenæn Period, II, 50
Myron, II, 78
Mythical period of Rome, II, 142
Mythology, Babylon, I, 178; Egyptian, I, 127; of Teutons, III, 34
Myths, Egyptian, I, 113

Naiads, II, 6
Napoleon, V, 213 et seq.; Emperor, V, 223; First Consul, V, 223; General, V, 215; member of Consuls, V, 221; returned from Italy, V, 218
Napoleon III, VI, 8; 17
Napoleon, Louis, VI, 17
Nash, IV, 72
Nassau, house of, IV, 12
National Assembly, first, V, 146
National Constitutional Assembly, V, 148
National Guard, V, 162; of France, V, 151
National holiday, French, V, 172
Nationalism, VI, 1; Balkan States, VI, 23; Belgium, VI, 20; Denmark, VI, 23; France, VI, 1; Germany, VI, 1; Great Britain, VI, 18; Holland, VI, 20; idea of, IV. 1, 2; Norway, VI, 23; promises internationalism, IV, 19; Rome, II, 150; Russia, VI, 21; Spain, VI, 19; Sweden, VI, 23; Swiss, VI, 22; two basic qualities of, IV, 16; value of, IV, 19
Nationality, how developed, IV, 4
Navarre, conquered by Ferdinand, IV, 11
Navarre, Margaret of, Heptameron, IV, 65
Nave, III, 16
Navigation Act, V, 12
Nebuchadnezzer, I, 175
Nebular hypothesis, VI, 68
Necker, V, 120; dismissed, V, 151; financial policy, V, 124
Nekrasof, VI, 124
Nemean games, II, 36
Nemours, de, V, 94
Neolithic Age, I, 43
Nepveu, Pierre le, IV, 87
Nero, II, 191
Netherlands, art of, V, 61; colonies, V, 60; people of, V, 59, 60; physical characteristics, V, 58; Renaissance in, V, 59
New Amsterdam, V, 13
New Life, The, Dante, IV, 60
New Stone Age, I, 42
New Zealand, VI, 139
News letters, V, 19
Newspapers, V, 4, 20; under Louis XVI, V, 116; under Napoleon, V, 222
News sheets, V, 19
Newton, Isaac, V, 18
Nicæa, Council of, III, 4
Nicene Creed, III, 4
Nicholas I, of Russia, VI, 11
Nicholas of Pisa, IV, 94
Nietzsche, VI, 121
Nihilism, VI, 55
Nihilist, VI, 22
Nike, II, 114
Nile, influence of, I, 110
Nimroud, I, 209
Nineveh, I, 174
Niobe, II, 113
Noalles, Vicomte de, V, 162
Nobility, under Louis XVI, V, 132 et seq.
Nobles, power of, III, 128; privileges of, II, 123
Norfolk, III, 65
Norman conquest, III, 131; IV, 7
Norsemen in Ireland, III, 51
Norway, Council of Vienna, VI, 4; nationalism, VI, 23; woman suffrage, VI, 45
Notan, I, 27
Novgorod, guilds, III, 156

Digitized by Google

Novice, III, 125
Novum Organum, V, 2
Nubia, I, 149
Nycteus, of Thebes, II, 128
Nymphs, II, 6

Oath of the Tennis Court, V, 146
Observatories, VI, 67
Observatory, first, III, 97
Odes of Pindar, II, 75
Odessus, II, 36
Odin, III, 34
Odyssy, II, 36
Oil, first used, IV, 147; painting, I, 35
Old Stone Age, I, 42; Egypt, I, 68
Oligarchy, II, 24
Olympian games, II, 38
Olympus, II, 5, 68
Oratory, II, 171
Orchardson, VI, 170
Ordeal, trial by, III, 43
Orders, Benedictine, III, 20; foundations, III, 19; under Napoleon, V, 232
Orient, gift to Greece, II, 4
Orlandó Furioso, IV, 64, 194
Orleans, III, 39
Ornament, Assyrian, I, 197; body, I, 79
Osiris, I, 127
Othello, IV, 75
Overbeck, VI, 176
Ovid, II, 175

Pachomius, III, 19
Pacific Ocean discovered, IV, 260
Paderborn, III, 102
Page, III, 124; education of, III, 124
Pageant, Roman, II, 168
Pagholo, IV, 176
Paine, V, 160
Painting, Byzantine influence, IV, 127; composition, I, 82; early Roman, II, 146; Egyptian, I, 139; encaustic, I, 34; fresco, I, 36; Gothic, III, 222; gouache, I, 35; kinds, I, 26; methods, I, 25; nineteenth century, VI, 142 et seq.; of body, I, 76; oil, I, 35; Persia, I, 233; Renaissance, IV, 126; Renaissance in France, IV, 241; Renaissance in Germany, IV, 227; Renaissance in Netherlands, IV, 216; Roman, II, 197; tempera, I, 34; Venetian School, IV, 185
Palaces, Assyrian, I, 192; of Louis XVI, V, 138; Renaissance, IV, 81; Roman, II, 52
Palais de Justice, Rouen, III, 210
Paleolithic, I, 42
Paleozoic Period, I, 39
Palette, I, 29
Palladio, Andrea, IV, 84
Palladius, III, 48
Palma, IV, 201
Pandora, II, 83
Pantheist, Spinoza, V, 67
Pantomime, Roman, II, 169
Papacy, development of, III, 12
Papal See, at time of Charlemagne, III, 99
Paper, IV, 46; Roman, II, 172
Paracelsus, IV, 42
Paradise Lost, V, 3; Regained, V, 3
Paris, founded, III, 38; under Louis XVI, V, 139; under Napoleon, V, 235
Paris of Troy, II, 36
Parisii, III, 38
Parliament, V, 8, 9; against king, V, 10; provincial French, V, 108
Parliamentary System, IV, 10
Parsifal, III, 187
Parthenon, II, 84, 85, 86, 87, 88
Partition of Poland, V, 99
Pascal, V, 74
Pasteur, VI, 72
Pater, VI, 99
Patricians, II, 150; and Plebes, period of, II, 142
Paul and Virginia, V, 115
Paul, the Deacon, III, 107
Paul III, Pope, IV, 162; portrait painted by Titian, IV, 195
Pausanias, II, 108, 117
Peary, Robert E., VI, 140
Peasants, under feudalism, III, 113, 114
Peele, IV, 72

Digitized by Google

Peer, III, 139
Pelasgians, forebears of Greeks, II, 5
Pelayo, VI, 124
Peloponnesian War, II, 96
Pembroke College, V, 36
Pendulum, IV, 42
Pensions, VI, 47
Pentateuch, I, 239
Pepin, III, 98
Pepys, Samuel, V, 18
Pepysian Library, V, 18
Pergamon, II, 124, 153; art of, II, 132
Pericles, II, 97
Perida, VI, 123
Period, Ægean, II, 50; Archaic Greek, II, 56; Cretan, II, 50; decline and fall of Rome, II, 142; Minoan, II, 50; Mycenæan, II, 50; Mythical of Rome, II, 142; Patricians and Plebes, II, 142; Universal Rule in Rome, II, 142; World Power in Rome, II, 142
Periods, geologic, I, 39
Perrault, V, 81
Perry, Commodore, VI, 134
Persia, I, 221 et seq.; architecture, I, 227; art, I, 223, 236; civilization, I, 235, 237; encroached on Greece, II, 74; history, I, 222; painting, I, 233; religion, I, 224; sculpture, I, 229
Perspective, I, 26
Perugino, IV, 145; taught Raphael, IV, 164, 165; teacher of Raphael, IV, 148
Pestalozzi, VI, 80
Peter, the Great, V, 40, 41
Peter, the Hermit, III, 161, 165, 166
Petition of Rights, V, 9
Petrarch, invented the sonnet, IV, 63; work known in Spain, IV, 30
Petri, IV, 131
Petrograd, V, 41
Pewter, Renaissance, IV, 250
Phidias, II, 83, 92
Philip Augustus of France, IV, 6
Philip, the Hardy, tomb of, IV, 107
Philip of Macedon, II, 120, 152
Philippe Egalite, V, 151
Philippines discovered, IV, 260
Philosophers, Greek, II, 94
Philosophy, Bergson, VI, 35; Eucken, VI, 35; first school, IV, 52; Greek, II, 65; Hellenistic, II, 135 et seq.; in nineteenth century, VI, 33; Roman, II, 196 et seq.
Phœnicia, I, 244 et seq.
Phœnicians, II, 153
Phonograph, VI, 62
Photography, VI, 61
Phryne, II, 102
Phtha, I, 127
Physicians, Roman, II, 161
Physics, modern, VI, 59
Physiocrates, V, 94
Picaroon, IV, 69
Picts, III, 57
Pictures, Pompeiian, II, 202
Pier, III, 194, 195
Pietro, IV, 148
Pigments, I, 33
Pilgrimages, III, 163
Pilgrims' Progress, The, V, 13
Pillory, III, 138
Pilon, IV, 119
Piloty, von, VI, 178
Pindar, II, 75
Pinturicchio, IV, 144
Piranesi, V, 113.
Pirithous, of Lapiths, II, 77
Pisano, IV, 96
Pitti Palace, IV, 81
Pizarro, IV, 262
Place de la Concorde, V, 235
Plagues, II, 35; III, 163
Plato, II, 11, 13, 23, 98; adopted teaching of Aristotle, II, 14; rediscovery of his writings, IV, 39
Plebeians, II, 150
Pleiades, The, IV, 67
Pliny, II, 123
Pliny, the Younger, II, 165
Plutarch, II, 138
Plutus, II, 101
Poetry, in Gothic times, III, 24, 28; Greek, II, 65; Irish, III, 50; Roman, II, 165, 174

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Poland, Congress of Vienna, VI, 2; Mahometanism, III, 90; nationality in, IV, 18; partition of, V, 99
Polemic writings of monks, III, 26
Police, modern, VI, 49; under Napoleon, V, 227
Polignac de, V, 132
Polignac, Mme., V, 154
Pollux, II, 147
Polo, Maffio, IV, 257
Polo, Marco, IV, 257
Polo, Nicolo, IV, 257
Polycletus, II, 81
Pompadour, Mme. de, V, 92
Pompeii, II, 191
Pope, Alexander, V, 22
Porcelain, French, V, 103; Sevres, V, 104
Porta, IV, 176
Portraits, Greek, II, 179; Roman, II, 179
Portugal, founded colonies, V, 47
Poseidon, II, 5
Pottery, beginning of, I, 71, 96; early ornamentation, I, 101; Egyptian, II, 117; Hebrew, I, 242; lake dwellers, I, 97; Middle Empire, Egypt, I, 145; Persia, I, 234; Polynesian, I, 96; Pueblo, I, 99; wheel, I, 99
Poussin, V, 82
Præfect, Roman, II, 163
Praxiteles, II, 98
Pre-Elizabethan dramatists, IV, 59
Prehistoric America, I, 62; man, I, 42
Press, under Louis XVI, V, 141; under Napoleon, V, 234
Priam, of Troy, II, 49
Priestly, V, 158
Priests, Egyptian, I, 152
Primitive man, I, 44
Primogeniture, III, 68
Prince, III, 123
Prince, The, Machiavelli's first work, IV, 25
Princes, lay, III, 130
Professions in feudal times, III, 119
Professors, Irish, III, 51
Prophylæa, II, 84, 88
Provence, claim of first modern literary language, IV, 50; individualism, and, IV, 23
Prud'hon, V, 179, 241
Prussia, V, 44; began, IV, 13; Council of Vienna, VI, 3; representative government, VI, 41
Psychology, VI, 79
Ptolemy, I, 159
Public health, IV, 48
Pufendorf, V, 90
Pugillares, II, 172
Purcell, Henry, V, 18
Puritans, V, 9, 13
Pythian games, II, 36

Quay, V, 94
Queen Anne's War, V, 49
Quentin, the Blacksmith, IV, 224
Quercia, Giacomo della, IV, 95, 97
Quesnay, V, 94
Quintillion, II, 76

Rabelais, Francois, "Do As You Will," IV, 66
Races, Greek, foot, II, 30; Greek horse, II, 31
Racine, V, 78
Raeburn, Henry, V, 31
Rake's Progress, V, 34
Raleigh, Walter, IV, 70, 71
Ralph Royster Doister, first English comedy, IV, 38
Rameses I, of Egypt, I, 156
Rameses II, I, 156
Rammes, II, 149
Ranke, von, VI, 121
Ransom, III, 129
Rape of the Sabines, II, 147
Raphael, IV, 164 to 176; composition, VII, 69; Raphael's Madonnas, IV, 172
Rauch, VI, 186
Ray, John, IV, 43
Raymond of St. Gilles, III, 167
Reade, VI, 96
Recall, VI, 43
Referendum, VI, 43

Digitized by Google

Reformation, Catholic, IV, 272; Protestant, IV, 272
Reform Bill, English, VI, 18
Reformed Church, V, 19
Regnault, VI, 150
Religion, Assyrian, I, 183; Britain, III, 59; conflict with Greek thought, II, 12; during French Revolution, V, 205, 206; Greek, II, 1, 5, 7; Greek, explained nature, II, 11; in nineteenth century, VI, 33; Persia, I, 224; summary of Greek, II, 9; Teutonic tribes, III, 34
Rembrandt, V, 65
Remus, II, 144
Renaissance, IV, 1; antedated by commerce, VI, 35; architecture, IV, 78; architecture in England, IV, 89; architecture in France, description, exterior, interior, IV, 85, 86, 87; architecture in Spain, IV, 92; decline in Italy, V, 56; individual came to his own, IV, 22; in England, IV, 34; in Flanders, IV, 33; in France, IV, 32; in Germany, IV, 32; in Netherlands, V, 59; man's curiosity, IV, 29; painting, IV, 126; paintings in France, IV, 241; paintings in Germany, IV, 227; paintings in Netherlands, IV, 216; painting, Venetian School, IV, 185; reason for awakening, IV, 78; reasons for, IV, 2, 3; revived interest in classics, IV, 24; science and, IV, 36; sculpture in Germany, IV, 120; sculpture in Italy, IV, 93; The High, IV, 149; versatility of, IV, 28
Renan, VI, 112
Rene of Anjou, IV, 243
Reni, IV, 213
Renoir, VI, 154
Rent, Feudal, III, 113
Representative Government, VI, 39
Republicanism, VI, 56
Retz, Cardinal, V, 79
Revenue, Federal, III, 118
Revolution, in France, V, 148; of July, France, VI, 16
Reynard, the Fox, IV, 55
Reynolds, Joshua, V, 28; first president of Royal Academy and knighted, V, 30; opinion of Corregio, IV, 184
Rhetoric, Roman, II, 171
Rhodes, II, 124; art of, II, 127
Rialto, IV, 185
Rib, III, 194
Ribera, Guiseppe, V, 52
Richard I, of England, III, 183
Richard of Normandy, III, 169
Richardson, Samuel, V, 22
Richelieu, V, 74; established newspaper, V, 116; successor, V, 68
Rietschel, VI, 186
Rights of Man, V, 263
Ritter, III, 119
Roads, Roman, III, 166
Robbia, Andrea Della, IV, 102
Robbia, Luca Della, IV, 100
Robert of Normandy, III, 167
Robespierre, V, 187; a Jacobin, V, 161
Robinson Crusoe, V, 20
Roburger, IV, 252
Robusti, IV, 202
Roderick Random, V, 22
Rodin, VI, 195
Roland, III, 187
Roland, Mme., guillotined, V, 205
Romance Languages, III, 12
Romance of the Rose, IV, 56
Romanesque Architecture, III, 191
Romanticism, nineteenth century, VI, 83
Rome, beginnings, II, 140 et seq.; in Egypt, I, 160; guilds, III, 143; guilds, two kinds, III, 145; lost capital, II, 1; periods, II, 142; sculpture, II, 157, 176; settled by, II, 141; Seven Churches of, III, 13
Romeo and Juliet, IV, 75
Romney, George, V, 31
Romulus, II, 144
Rontgen, VI, 63
Rosetta Stone, VI, 76
Rosnard, IV, 67

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Scotland, beginning of, III, 57
Scots, III, 57
Scott, VI, 87, 93, 142
Scribe, VI, 110
Sculpture, Assyrian, I, 186; bronze in Germany, IV, 123; early Christian, III, 17; Egyptian, I, 164; Germany, IV, 120; Gothic, III, 223; Greek, II, 48; kinds, I, 21; materials, I, 22; nineteenth century, VI, 185; Persia, I, 229; processes, I, 24; Renaissance, IV, 93; Renaissance in north Europe, IV, 117; review of Renaissance, IV, 124; Roman, II, 157, 176; Suabian school, IV, 121
Seals, Babylon, I, 191
Sea rovers, III, 164
Sebert, III, 64
Segantini, VI, 184
Seibl, VI, 179
Seneca, model of first European dramatists, IV, 57
Separatists, V, 9
Serapis, II, 196
Serfdom, V, 14
Serfs, feudal, III, 113, 114, 115, 116, 117; in Britain, III, 70; Russia, VI, 21
Sermon on the Mount, I, 243
Severus, conquered Britain, III, 62
Sevinge, Mme., V, 80
Sewage, Greek, II, 35
Sextant, IV, 45
Shahmaneser, I, 174
Shakespeare, belongs to sixteenth century, V, 1; born IV, 73; dramatic power, IV, 77; historical works, IV, 75; periods of, IV, 74; sources, IV, 76; style, IV, 76; theatres, IV, 58
Shaw, VI, 201
Shepherd's calender, IV, 71
Shepherd kings, I, 142
Sheraton, V, 37
Shield, I, 80; III, 121
Ship-houses, Greek, II, 84
Shiremot, III, 69
Shoen, IV, 227
Shopkeepers, Roman, II, 151
Shops, Imperial Rome, II, 160
Sicily, conquered by Ferdinand, IV, II
Sicyon, II, 110
Sidney, Philip, IV, 71
Sidon, I, 244
Sienkiewicz, VI, 126
Sierre Leone discovered, IV, 258
Signorelli, IV, 143, 144
Simonds, John Addington, opinion of della Robbia, IV, 102
Simpson, Sir James, VI, 74
Sin, Greeks, no conception of, II, 13
Sirens, II, 200
Sistine Chapel, decoration of, IV, 143, 146, 160, 161, 162
Sistine Madonna, IV, 171
Skyros, II, 191
Slavery, among Arabs, III, 74; Greek, II, 20; Roman, II, 151, 164; III, 21
Slaves, freed in Great Britain, VI, 44
Sleeping Faun, II, 192
Sluter, Claux, IV, 117
Smith, Ada, VI, 100
Smollet, Tobias, V, 22
Social Conditions, Greek, II, 17
Social Contract, V, 100; VI, 51
Socialism, VI, 51
Society During Revolution, V, 207
Sociology, VII, 167 et seq
Socrates, II, 11, 13, 24, 98; characterized by Plato, II, 15; influence of, II, 16; rediscovery of his writings, IV, 39
Sodoma, IV, 159
Soissons, III, 39
Soldiers, feudal, III, 119; feudal, recruited from, III, 122; Frank, description of, III, 39; Greek treatment, II, 21; Roman, II, 164
Songs, Roman, II, 174
Sonnet, invention of, IV, 63
Sophocles, II, 82
Sorolla, VI, 183
Southey, VI, 88
Spagno, IV, 148
Spagnoletto, Le, V, 52

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Spain, first to feel Renaissance, IV, 29; founded colonies, V, 47; influence of Moors, III, 92; Mahometanism in, III, 90; nationalism in, IV, 10; VI, 19; nineteenth century literature, VI, 123; territory in eighteenth century, V, 48
Spanish, foundation of language, III, 12
Sparta, II, 26, 97
Spectacles, Roman, II, 167
Spectator, V, 20, 21
Spectroscope, VI, 67
Spectrum, VI, 61
Spencer, IV, 70; VI, 100
Sphinx, I, 125, 168
Spices, III, 180
Spinoza, V, 67
Spire, Gothic, III, 199
Sports, feudal, III, 136
Squire, III, 122, 123, 124
Stael, Mme. de, V, 183, 238
Stanislaws, of Poland, V, 159
Stanley, VI, 137
States, feudal in Germany, III, 133; feudal in Italy, III, 133; feudal in Spain, III, 133
States General, V, 140
Steam, VI, 64; foreseen by da Vinci, IV, 150
Steele, Richard, V, 20, 21
Stephenson, VI, 65
Stevens, VI, 151
Stevenson, VI, 98
Stocks, III, 138
Stonehenge, III, 60
Story tellers, III, 74
Streets, Roman, II, 159
Strike, VI, 37
Suabian sculpture, IV, 121
Submarine, VI, 66
Sue, VI, 109
Suetonius conquered Britain, III, 62
Suffolk, III, 65
Suffrage, VI, 44 et seq.; New Zealand, VI, 45; Norway, VI, 45
Sullivan, VI, 101
Suras, III, 81
Surgeons, Roman, II, 161
Surgery, VI, 73
Susa, I, 212
Swan, VI, 189
Swastika, I, 108
Sweden, Council of Vienna, VI, 3; nationalism, VI, 23
Swift, Jonathan, V, 21
Swinburn, VI, 92
Switzerland, Congress of Vienna, VI, 2; nationalism, VI, 22; representative government, VI, 43
Sword, III, 121
Symbol, American, I, 107
Symbolism, early Christian, III, 14
Symonds, John Addington, summary of Dante, IV, 62
Syria, I, 149
Syrlin, IV, 121
Szechenyi, Stephen, VI, 10

Table, first use, III, 25
Tableau, III, 30
Tablet, Assyrian, I, 197
Taft, Lorado, VII, 88, 90
Taine, VI, 112
Talleyrand, V, 211; member of Council, V, 220
Talma, V, 181
Talmud, I, 239
Tamberlaine, IV, 72
Tapestries, Renaissance, IV, 254
Tapestry weaving, V, 37
Tara, III, 47
Tartar tribes, V, 40
Tasman, VI, 139
Tate, Mrs Robert H., VII, 228
Tatti, Jacopa, IV, 107
Tattler, V, 20, 21
Tattooing, I, 79
Taxation, VI, 37; income, VI, 48; inheritance, VI, 48; modern, VI, 48; without representation, IV, 8
Taxes, V, 7; feudal, III, 113; under Louis XVI, V, 142; under Napoleon, V, 227
Teaching, science of, IV, 49
Tegea, II, 107
Telescope, IV, 41
Telemachus, III, 9

Digitized by Google

Temper, I, 83
Tempera, I, 34
Tempest, IV, 76
Temple, Assyrian, I, 198; Babylon, I, 179; first, I, 50; Greek, II, 69, 85; pagan, destroyed, III, 13; Roman, II, 152
Temple of Ægina, II, 80
Temple of Aphæa, II, 76
Temple of Artemis, II, 107
Temple of Heras, II, 99
Temple of Tegea, II, 107
Temple of Zeus, II, 77
Tennyson, VI, 92
Terra cotta, Etruscan, II, 145
Terror, first, V, 195
Terrorists, VI, 22
Tesla, VI, 63
Testaments, Francois Villion, IV, 65
Teutonic, knights, III, 175; V, 44; races in Gaul, III, 41; religion of tribes, III, 34
Textiles, Assyrian, I, 199
Thackeray, VI, 94
Thayer, VII, 68
Theatres, Greek, II, 43; Roman, II, 168; Shakespeare's, IV, 58
Thebes, II, 120
Thelma, IV, 66
Themistocles, II, 25
Theodolphus, III, 108
Theodosius, III, 3; conquered Goths, III, 8; of Rome, I, 160
Theology, first school, IV, 52
Theotocopuli, Domenico, V, 51
Thessaly, II, 96
Thiers, VI, 112
Third estate, Roman, II, 163
Thirteenth century, introduced age of inquiry, IV, 24
Thirty Years' War, V, 68
Thomas a Kempis, IV, 270
Thompson, VI, 101
Thor, III, 34
Thornycroft, VI, 188
Thorwaldsen, V, 242; VI, 185
Thought, conflict with Greek religion, II, 12; Greek, II, 1
Tiberius, II, 193
Tieck, VI, 116
Tigris, I, 173
Tintore, IV, 202
Tintoretto, IV, 202, 206
Tiryns, culture, II, 49
Titian, IV, 193 to 201; approached in color by del Sarto, IV, 178; Madonnas, IV, 199
Titus, II, 181; Andronicus, IV, 74
Titus, Arch of, II, 184
Tobacco, in France, V, 109
Toledo, III, 93
Tolman, Wm. H., VII, 163 et seq.
Tolstoi, VI, 54, 55, 125
Tombs, Etruscan, II, 143; Middle Empire, Egypt, I, 143; Old Empire, Egypt, I, 133; Persia, I, 229
Tone, in painting, I, 28
Torah, I, 239
Tothmes III, of Egypt, I, 149
Tour, Jean Juste de, IV, 118
Touraine, new architectural movement, IV, 85
Tourguenieff, VI, 125
Tournament, III, 129, 135, 184
Tourni, III, 38
Tours, III, 45, 91
Tower, Gothic, III, 199
Tower, St. Jaques, V, 75
Town hall, Gothic, I, 210
Tracery, Gothic, III, 197
Tractor, VI, 66
Trade schools, England, VI, 31
Trade union, VI, 35 et seq; compared to guild, III, 158
Trades, modern, VI, 49
Tragedies of Æschylus, II, 75; Greek, II, 43, 46
Trajan, II, 180
Travel, in Gothic times, III, 27
Treaty of Frankfort, VI, 8
Treaty of Lombardy, VI, 15
Treaty of Paris, VI, 19
Treitschke, von, VI, 121
Trial, by jury, IV, 7; by ordeal, III, 43
Trials, feudal, III, 137
Trianon, V, 131
Tribonian, III, 6
Tricolor, V, 155, 199
Trigonometry, III, 96
Trollope, VI, 97

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Troubadours, III, 125, 183, 185, 186; individualism of, IV, 23
Troy, II, 36
Troyon, VI, 147
Truce, III, 130; Greek, II, 40
Tudor monarchs, IV, 10; period, IV, 255
Tuilleries, under Louis XVI, V, 138
Turgot, V, 94, 118
Turkey, Council of Vienna, VI, 3
Turner, VI, 159
Twelfth Night, IV, 75
Two Gentlemen of Verona, IV, 74
Tyndal, VI, 70
Tyre, I, 244; II, 153

Uhland, VI, 116
Ultra-royalists in France, VI, 16
Ulysses, II, 200
Umbrian school of painting, IV, 142
Unions, international, VI, 35; national, VI, 36; trade and trades, VI, 35
Universal genius, IV, 150
Universal rule, period in Rome, II, 142
University of Amsterdam, V, 67
University of Bologna, IV, 45
University of Groningen, V, 66
University of Leyden, V, 66
University of Paris, IV, 52
University of Utrecht, V, 67
University, mediæval, IV, 52; wits, IV, 59
Upholsterers, Renaissance, IV, 249
Urban, Pope, III, 165
Utopia, IV, 66, 263
Utrecht, Treaty of, V, 49

Vaccination, VI, 72
Valern, VI, 123
Valet, III, 122, 124
Valhalla, III, 34
Valliere, Mlle. de la, V, 81
Valois rulers, IV, 31
Vandals, III, 9, 10
Van der Vaes, Peter, V, 26
Van Dyck, Anthony, V, 23, 24, 25; pupil of Reubens, V, 63
Van Eyck, Jan, IV, 216, 220
Van Loo, V, 94
Vasari, IV, 179; Michael Angelo's comment on Titian, IV, 195; opinion of Correggio, IV, 183; opinion of della Robbia, IV, 101
Vases, early Egyptian, I, 115; Etruscan, II, 143; Greek, II, 202
Vault, III, 193; groined, III, 195; ribbed, III, 195
Vecchio, Il, IV, 201
Vecellio, IV, 193
Veit, VI, 176
Valasquez, V, 53
Vendee, V, 194
Venetian school of paintings, IV, 185
Venetian sculpture, IV, 103
Venice established, III, 10
Venus de Medici, II, 112
Venus de Milo, II, 115
Venus Genetrix, II, 92
Vereschagin, VI, 182
Verne, VI, 109
Verocchio, IV, 150
Verona, Goths defeated Romans, III, 8
Veronese, IV, 207 to 212
Versailles, built, V, 71; Louis XVI leaves, V, 164; under Louis XVI, V, 138
Vesalius, Andreas, IV, 44
Vesper, II, 190
Vespucci, IV, 261
Vestments, Renaissance, IV, 254
Vicar of Wakefield, V, 22
Victor, VI, 103
Victor Emmanuel I, of Italy, VI, 12
Victor Emanuel II, of Italy, VI, 14
Victory of Samothrace, II, 114
Vien, V, 94, 112
Vienna, Mahometanism in, III, 90
Vigney, VI, 110
Villegas, VII, 68
Villion, Francois, IV, 65
Vinci, Leonardo da, IV, 149 to 159; composition, VII, 69; versatility of, IV, 80
Virgil, II, 144, 175
Vischer, IV, 123
Voix du Coitoyen, V, 160

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Voltaire, V, 95 et seq; beliefs of, V, 96; Catherine of Russia, and, V, 159; Frederick the Great, and, V, 97; teachings of, V, 100
Voragine, Jean de, IV, 55
Vortigern, III, 65
Vulci, II, 143

Wagers, III, 136
Waldenses, IV, 269
Wales, III, 52, 57
Wallace, VI, 70
Walpole, Horace, V, 22
War, in feudal times, III, 119
War, Maccabean, I, 240
War of Liberation, Greek, II, 75
War, Peloponnesian, II, 96
War, Seven Years', V, 99
Warren, Dr. John, VI, 74
Wars, feudal, III, 129
Wars of the Roses, V, 122
Washington, V, 122
Waterloo, V, 248; political effect, VI, 40
Waterworks, Roman, II, 161; Spain, III, 96
Watt, VI, 64
Watteau, V, 86 et seq; V, 104
Watts, G. F., VI, 167
Weavings, beginning of, I, 89, 102; Gobelins, V, 85
Weddings, Roman, II, 165
Wessex, III, 65
West, VI, 156
West, Benjamin, V, 27
Western Europe, III, 3
Weyden, Van der, IV, 221
Wheelbarrow, invented by da Vinci, IV, 150
Whistler, VI, 170
Wigmore, John Henry, VII, 98, 99, 100
Wild, VI, 92
Wilkie, VI, 158
William I, of Germany, VI, 8
William of Aquitaine, III, 168
William of Normandy, dominated by feudal lords, IV, 7
William the Conqueror, III, 131; IV, 8
Windows, III, 196
Windsor Beauties, V, 26
Winter's Tale, The, IV, 76
Wireless, VI, 63
Wittengamot, III, 68
Wizard of the Renaissance, IV, 153
Wodin, III, 34
Wohlgemuth, IV, 122, 252
Woman, court of Louis XIV, V, 79; Greek attitude toward, II, 17; her part in Renaissance, IV, 26; in feudalism, III, 134; in seventeenth century, V, 16; of Spain, III, 95; position in Gothic States, III, 23; position of Greek, II, 18; position under Napoleon, V, 233; Roman, II, 164.
Wood blocks, IV, 46
Wood cuts, IV, 252
Wordsworth, VI, 88
World power, period of in Rome, II, 142
World's Chronicle, IV, 252
Worship, Babylon, I, 178; Egyptian, I, 128
Wren, Christopher, IV, 90; V, 36
Wrestling, Greek, II, 30
Writing, picture, I, 104 et seq
Wyatt, Thomas, IV, 70

Xerxes, I, 229

Young, VI, 101
Young, Thomas, VI, 61
Young Turks, VI, 56

Zaccato, IV, 193
Zeitblom, IV, 228
Zem Zem, III, 77
Zend-Avesta, I, 225
Zeus, II, 5, statue of, II, 91
Zither, III, 24
Zola, VI, 107
Zoology, beginnings of, IV, 43; modern, VI, 70
Zoroaster, I, 225
Zorn, VI, 181
Zuloaga, VI, 183

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